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ST. LOUIS THROG ATTENDS ANNUAL OPERA FESTIVAL

"Aida" Presented with Changeable Casts in Opening Week of Third Summer Series under Golterman's Direction—Soloists Assisted by Chorus of 250 and Ballet of 50 in Brilliant Enactment of Verdi Work — Second Week's Bills to Include Two Performances Each of "Cavalleria" and Dance Divertissement, and One Act of American Opera, "The Music Robber," by Isaac van Grove, Conductor

ST. LOUIS, Aug. 22.—The third annual season of summer grand opera was auspiciously opened at the Municipal Theater on Thursday night, Aug. 20, when Guy Golterman presented a gala performance of "Aida," with a corps of artists, conductors, stage directors and dancers, recruited from the foremost opera companies of the United States. These were augmented by a volunteer chorus of 250 voices, members of St. Louis choral clubs and music schools. There were also a ballet of fifty student dancers and a picked orchestra of fifty-five.

Not since the original musical opening of the huge open-air auditorium in 1916 with the same opera has such a production been witnessed. To be sure, the Municipal Theater Association's per-

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LIMA SYMPHONY IS APPLAUDED IN DEBUT

Business Men Back New Ensemble and Plan Enlargement

LIMA, OHIO, Aug. 22.—Under the baton of Charles L. Curtiss the debut of the newly organized Lima Symphony of sixty players was made in an open-air program at Fautot Park on Sunday, Aug. 16, before an audience of 5000. The program given included Mozart's "Marriage of Figaro" Overture, the "Egyptian" Ballet by Luigini, "Valse Triste" by Sibelius, the familiar "Rêve Angelique" from "Kammenoi Ostrow" by Rubinstein, and the Schubert "Unfinished" Symphony.

It is planned to develop the resources of the Lima Symphony until it ranks with other leading organizations of the country. The first concert was the result of plans formed by the directors a year ago, when the nucleus of the existing band, a half dozen performers, with the originator of the plan, Mrs. Susan Humston Macdonald, met at the Elks Club, with Mr. Curtiss, conductor, for the first rehearsal.

George Metheany, manager of the Lima Telephone Company, who is a flutist and vocalist, and president of the

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Photo by Hoover Art Studios, L. A.

MRS. J. J. CARTER

President of the Hollywood Bowl Association, to Whose Initiative and Vision the Success of "Music Under the Stars" in the Bowl Is Largely Due. Thirty-two Concerts Under Distinguished Conductors Are the Record for This Season. (See Page 28)

VERDI'S REQUIEM GIVEN IN N. Y. STADIUM

TWO outdoor performances of Verdi's "Manzoni" Requiem by the New York Philharmonic and assisting soloists and chorus, on Aug. 18 and 19, were features of the seventh week of concerts at the Lewisohn Stadium under Willem van Hoogstraten's leadership. The penultimate week of the series had notable highlights in these performances, which were attended by audiences totaling some 15,000. The Requiem was given for the first time at the Stadium.

Other novelties in this series during the week were Strauss' Tone-Poem, "Thus Spake Zarathustra," Reger's Variations and Fugue on a Theme by Mozart, and a Waltz, "Northern Lights," by Allan Lincoln Langley, a member of the orchestra.

The first soloist among those chosen in the auditions held by the Stadium Concerts Committee, Doris LeVene, pianist, was heard on Monday night of this week in Liszt's "Hungarian" Fantasia, proving herself a promising performer.

In the Requiem the soloists were Amy Evans, soprano; Alma Beck, contralto;

Lewis James, tenor, and Fraser Gange, baritone. The chorus was combined from the membership of the Schola Cantorum and the Oratorio Society.

The work is not an ideal one for the open air, as much of the delicacy of Verdi's instrumentation must, perforce, be lost in the atmosphere; but, with this reservation, the performance was one to reflect credit upon all who took part. Some of Mr. van Hoogstraten's tempi might be open to question, erring on the side of slowness, but he kept his forces well in hand and the shading and balance of the choirs—the tenors having an unusually fine quality—was admirably achieved.

In the "Tuba Mirum" Verdi's instruction with regard to "trumpets in the distance" was taken more than literally, and a quartet of the instruments was placed high up on each of the ends of the Stadium. The intention was good, but the effect distracting as people in the audience spent much of the time craning their necks from one side to the

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HOLLYWOOD BOWL SERIES INCLUDES AMERICAN WORKS

Rudolph Ganz Given Ovation as Piano Soloist in Tchaikovsky Concerto in Last of His Four Programs—Walter Henry Rothwell Conducts Novelties by Ravel and Carpenter — Howard Hanson Appears as Guest, Leading Pacific Coast Première of His "Nordic" Symphony — Samuel Gardner Presents His "New Russia" Tone Poem and Plays Bruch Violin Concerto—Alfred Hertz in Final Week.

[By Telegraph to MUSICAL AMERICA]

LOS ANGELES, Aug. 23.—An audience estimated at 19,000 accorded Rudolph Ganz a most cordial ovation following his fourth program tonight as guest conductor of the Los Angeles Philharmonic at the Hollywood Bowl. Mr. Ganz appeared as pianist and conductor, topping his "farewell" concert with a superlative performance as soloist in the Tchaikovsky Piano Concerto. Walter Henry Rothwell led the accompaniment. Mr. Ganz was the conductor of the first half of the program, introducing a novelty in Eugen d'Albert's "Improvisator" Overture and familiar masterworks.

The guest conductor scored with Schubert's "Unfinished" Symphony and the

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"MANON LESCAUT" IS RAVINIA NOVELTY

Week Brings Brilliant Revival of "Don Pasquale"

CHICAGO, Aug. 22.—The Ravinia Opera's initial production of Puccini's "Manon Lescaut," given with great brilliance last Saturday night, ranks as one of the most successful novelties ever produced in this vicinity, both for the quality of the work itself, and for the manner of its presentation as well. Another important event of the week was last night's revival of "Don Pasquale," with Lucrezia Bori, Tito Schipa and the inimitable Vittorio Trevisan in the important rôles. The repetitions were "Madama Butterfly," "Lakmé," "Fedora" and "Elixir of Love."

For his first "Manon Lescaut," Louis Eckstein, director, had cast Miss Bori, Giovanni Martinelli, Giacomo Rimini, Merle Alcock, Louis D'Angelo, and other singers. Gennaro Papi had the musical part of the production in charge, and the settings provided were of an especially attractive nature.

Miss Bori found in the title rôle one of the finest opportunities she has had in her two years at Ravinia to combine

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John McCormack Buys Irish Home Against Day of Retirement at Fifty

LONDON, Aug. 21.—John McCormack, whose brilliant Dublin recital recently disclosed anew the affection in which his countrymen hold the famous tenor, announced yesterday that he has purchased an Irish home at Curragh, Kildare, where he expects to retire at the end of nine more years, when he reaches the age of fifty. The singer declared that the Free State is making wonderful progress, building fine new roads and bridges, and there everyone is happy. For the present the home will be used chiefly by Cyril, Mr. McCormack's son, who will enroll at Trinity College, Cambridge, next year. The daughter, Gwendolyn, now seventeen, has inherited her father's musical talent and is studying languages preparatory to a career as a singer.

Mr. McCormack experienced one of the greatest triumphs of his career recently when he sang before a huge throng of Irishmen at the Theater Royal in Dublin. The concert took on the aspect of a gala occasion through the presence in a center box, opposite the one occupied by the Governor-General and his party, of the singer's aged father and mother and his wife and two children.

Apart from this, the recital was considered one of the most remarkable ever given in the Irish capital, the singer seeming to exceed the high standards which he set on former visits. His singing of "Kathleen Mavourneen" seemed to be a symbol of the Irish nation, and when he uttered the words "O res mira-



Photo by Underwood & Underwood
John McCormack, Famous Tenor, Who Achieved a Triumph in His Recent Recital in Dublin

bilis" from César Franck's "Panis Angelicus" the audience rose to a high point of religious ecstasy. Tears and cheers were continually intermingled as the singer played upon the emotions of his hearers. All Dublin is hoping that the tenor's visits will become more frequent now that he will soon return to the land of his birth.

Verdi's Requiem Among Novelties Led by van Hoogstraten in N. Y. Stadium

(Continued from page 1)

other to see where the sounds came from. Anyhow, Verdi's "Tuba Mirum" has nothing of the shuddery quality of Berlioz' in the same number, no matter where you place your brass.

The soloists all did well. Miss Evans' voice sounded very lovely and for the most part, in the tremendous ensembles, was clearly heard above chorus and orchestra. Miss Beck was at her best in her solos, which were beautifully given. Mr. Gange sang in his well-known style. Had applause been the order of the evening in the first part of the work, he would undoubtedly have won an ovation for his singing of the "Confutatis." Mr. James, a stranger to the New York public, sang very beautifully. He has been heard in church in the city and in oratorio in the provinces, but this was his first real public appearance before a New York audience. The voice is one of pure lyric tenor quality, flawlessly produced and sure in intonation from top to bottom. His reappearances will be awaited with interest. J. A. H.

"La Valse" Heard

The interest of Thursday evening's program centered about Ravel's "La Valse," played for the first time as far as Stadium audiences were concerned. Given a spirited performance, although not one which fully realized its climactic

possibilities, the work thrilled its hearers with its dazzling orchestration and fascinating Viennese rhythms, and sounded as well, or better, than when played indoors.

The Fourth Symphony of Beethoven occupied the place allotted to the bulky number, and Mr. van Hoogstraten conducted it with fine polish and reserve, the last movement sounding especially well.

As a composition of purest inspiration from beginning to end, Tchaikovsky's "Romeo and Juliet" Overture towered above the rest of the program, played in a technically perfect, although not always lofty manner.

Hadley's clever "In Bohemia" and the "Tragic" Overture of Brahms completed the list. W. S.

Zarathustra Speaks

Strauss' great tone poem, "Also Sprach Zarathustra," had its Stadium premiere on Friday night, in a performance of such eloquence and power as is seldom heard. Mr. van Hoogstraten read it as though he were on intimate terms with its most innermost thoughts and beauties, and the result was of the most impressive sort. Although one of the longest of the Strauss tone poems, "Zarathustra," with its anticipations of the melodrama, "Enoch Arden," is more spontaneous and confident in its utterances than most of its fellows. This Nietzschean work glowed very effectively under the stars.

Debussy's superb "Fêtes," the second of his three Nocturnes for Orchestra, was given a performance of imagination and sparkling color, and came in for a large share of the evening's enthusiasm.

A concert waltz, "Northern Lights," by Allan Langley, viola player of the Philharmonic, who has had other waltzes played by this orchestra in recent years, was another novelty, conventionally modelled after Johann Strauss, as every self-respecting concert waltz should be. Mr. van Hoogstraten led the work and Mr. Langley participated in his executive capacity, sharing applause with the conductor.

The placing of the overtures to "The

Marriage of Figaro" and "Rosamunde" on the same program seemed a mistake, for Schubert but says the same things as did Mozart, and not as well.

The "Entrance of the Gods into Valhalla" from "Rheingold," played, it seemed, too conscientiously, and Granger's "Londonderry Air," an encore to Langley's Waltz, rounded out the program. W. S.

Dukas via Beethoven

A subtle history of the evolution of descriptive music was given at the Stadium on Saturday night, covering a field of representative works from the mildly programmatic attempts of Beethoven's "Pastoral" Symphony to one of the highest points of the grotesque, namely Dukas' orchestral scherzo, "The Sorcerer's Apprentice." Mr. van Hoogstraten launched his little history with a brave account of Brahms' "Academic Festival" Overture, which called for such energy on the part of the winds that the violins were forced to present the encore in the form of Boccherini's ingratiating Minuet.

The wizardry of "The Sorcerer's Apprentice" was exceedingly realistic in the still night air, and convinced its listeners that it was intended for outdoor production. Mr. van Hoogstraten cleverly emphasized the use of the whole tone scale and augmented triads for definite pictorial effect, in lively contrast to his impressionistic interpretation of Debussy's "Afternoon of a Faun" which he gave earlier in the week. Rubin Goldmark's ingenious "Negro" Rhapsody concluded the first half of the generous program with Rimsky-Korsakoff's "Bumble Bee," in which the powers of descriptive music were again taxed, added as a coda.

Berlioz' fragmentary overture to "Benvenuto Cellini" revealed the limitations of music which depends upon its program for consecutive and developed thought, redeeming itself at every turn by massive orchestration, which Mr. van Hoogstraten exploited lavishly. Then came the "Pastoral," and, in spite of the late hour, a distinctly Beethoven audience remained serene and spellbound throughout a magnificent reading of the five movements. Although the second part dragged a little, a good tempo revived the interest in the storm and thanksgiving, after which both orchestra and conductor were recipients of a well deserved ovation. H. M. M.

Variations à la Reger

Max Reger's Variations on a Theme by Mozart were played for the first time at the Stadium on Sunday night, which saw the close of the penultimate week of concerts. The work was given in somewhat abbreviated form, the second and eighth variants being omitted because of the necessity of finishing the concert in one evening. Mr. van Hoogstraten gave a performance of great merit, and did not seem at all bored with the eternal counterpoint that was Reger's consuming passion. The Fugue, it must be admitted, is a marvel of ingenuity and sparkling skill, and it was in that section of the composition that the conductor surpassed himself, conducting with authority during the most complicated passages.

The program began with a worthy contender for the world's-worst-overture title, "Carnival," by Dvorak, which was followed by the Air for Strings from Bach's Third Suite, reverently done. Tchaikovsky's stirring "Francesca da Rimini" Fantasia and the "Caucasian Sketches" of Ippolitoff-Ivanoff, served in Occidental style and coming to a rousing close with the "Cortege du Sirdar," composed the remainder of the list. W. S.

Foerster Work Has First Performance

PHILADELPHIA, Aug. 22.—A ballade for mezzo-soprano and orchestra, entitled "Call to Charon," written by Adolph Foerster, was given for the first time at Willow Grove Park by an orchestra of Philadelphians under Wassili Leps. Ednah Cook Smith sang the soprano part and the orchestra was in fine form, winning an extended ovation shared with the composer.

ACADEMY OF MUSIC TO BE DEMOLISHED

Office Building Will Replace
Former Home of New
York Opera

The Academy of Music on Fourteenth Street and Irving Place, New York, upon the stage of which many operatic and dramatic stars of other days made their greatest successes, is shortly to be torn down to give place to a tall office building.

The property is controlled by the Consolidated Gas Company and is now leased to a firm operating it as a motion picture house.

The Academy of Music was built as an opera house when the old Astor Place Opera House became too small for the growing city. The Academy was opened on Oct. 20, 1854, with a production of "Norma," with Grisi and Mario, under the management of James H. Hackett, father of the present day actor, James K. Hackett, who leased the building from Max Maretzek. Five years later the interior of the building was destroyed by fire. Opera was heard there regularly until 1887, but its brilliance was somewhat dimmed by the building of the Metropolitan Opera House in 1883.

More than one American début was made on the stage of the Academy, upon which also was given more than one important American première. Adelina Patti made there her first appearance on any operatic stage as Lucia in 1859. "Manon," "Lohengrin," "Tannhäuser" and a number of operas still popular were first heard in America at the Academy.

Stars whose names are irrevocably associated with this house include Jenny Lind, Etelka Gerster, Emma Nevada, Brignoli, Lillian Nordica (who made her American operatic début there as *Marguerite* in 1883), Emma Albani, Pauline Lucca, Clara Louise Kellogg, Emma Juch, Ilma di Murska and many others. Salvini and Edwin Booth were among the actors to appear there.

When Edward VII visited the United States a ball and reception was given in his honor at the Academy; and when his grandson, the present Prince of Wales, was in New York in 1919 he made a special visit to the place.

After the building of the Metropolitan the Academy was used for opera occasionally, but it gradually became a dramatic house, and since 1917 has been used for motion pictures.

Names of Musicians Continue to Appear On Voyaging Lists

"Better late than never," is probably the thought of the artists who sailed for Europe during the past week. Among these were Lydia Lindgren-Querze, Chicago Opera soprano, and Raoul Querze, operatic tenor, who were passengers on the Majestic. Samuel Insull, president of the Chicago Civic Opera Company, sailed on the Aquitania, Aug. 18; Rosina Landgraf, opera singer, on the Cleveland, Aug. 20, and Mrs. Giovanni Martinelli on the Conte Rosso on Aug. 22. Among returning notables was May Peterson, soprano, who arrived on the Stavengerford on Aug. 21, after a vacation tour of Scandinavia. Miss Peterson will open her concert season in Bowling Green, Ohio, on Oct. 14. Edward H. Crosby, critic of the *Boston Post* arrived on the Arabic, and Judson Ryder, tenor, on the Rochambeau, Aug. 20.

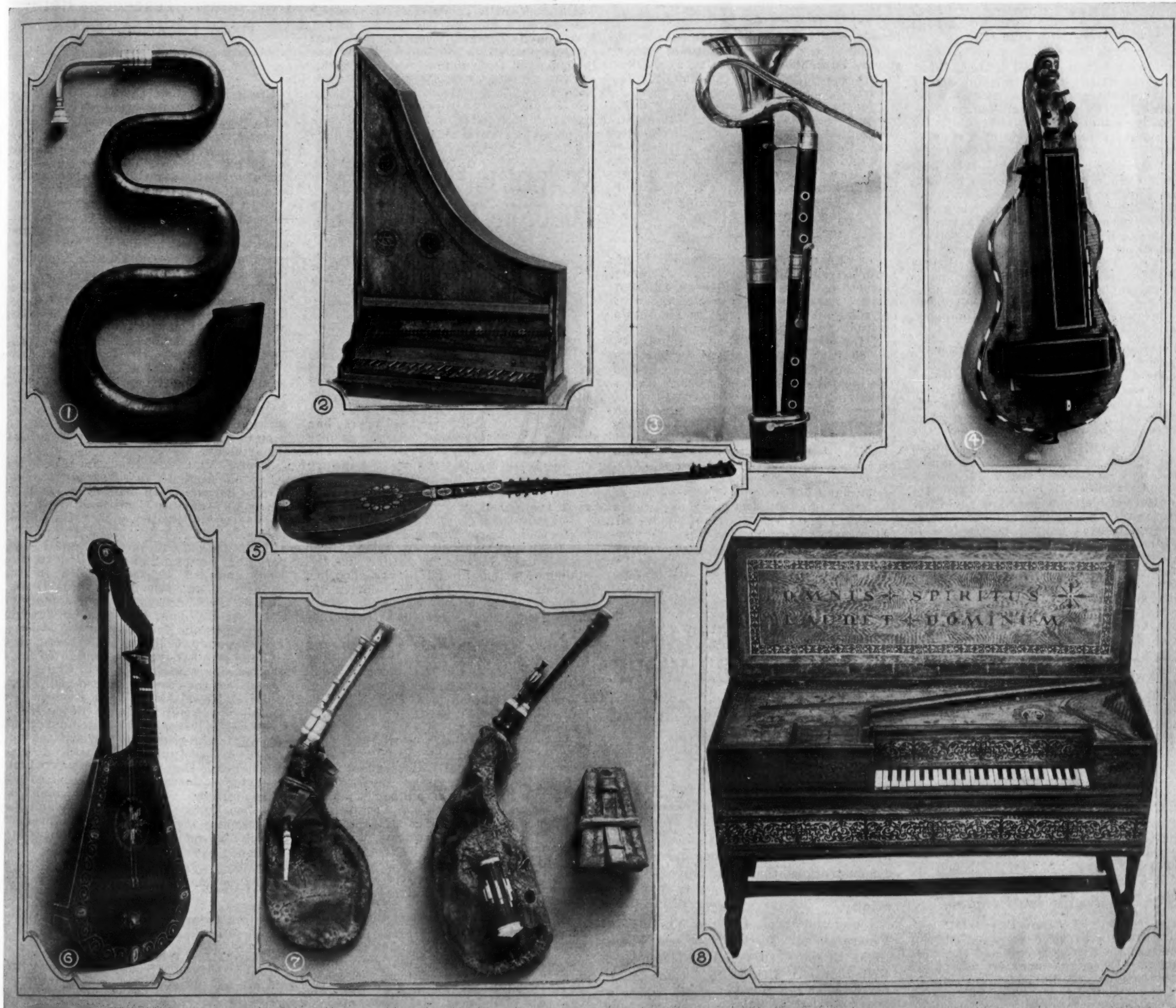
Elman Buys Violin Which Mme. Récamier Owned

MISCHA ELMAN has bought a Stradivarius violin which formerly belonged to Mme. Récamier, the celebrated French leader of society who was exiled by Napoleon, reports an *Associated Press* dispatch from Paris. The instrument cost \$50,000 and was made in 1717. After passing from the hands of Mme. Récamier it was sold in 1804 to Marshal Count Molitor, in whose family it remained until it came to the dealer who sold it to Mr. Elman. This is the violinist's third Stradivarius, and he says he will use it in his forthcoming concerts.

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Past Ages Live Again in Time-Mellowed Instruments



RARE RELICS OF OTHER AGES IN BOSTON'S MUSEUM

© Photographs by courtesy of Boston Museum of Fine Arts

1, Bass Cornet, or "Serpent," an Early 18th Century Belgian Instrument, Made by Baudoin, So-Called from Its Peculiar Shape, Which Was Made Necessary by the Great Length of Tubing Required. 2, "Clavicytherium," or Upright Italian Virginal, Known in the Early 15th Century as the "Clavicymbal," It Is a Development of the Horizontal Psaltery, and Is the Parent of the Spinnet and Harpsichord. 3, English Bass Horn of the Period of 1800, the Successor of the "Serpent," Having Two Brass Keys in Addition to the Six Finger Holes. 4, "Hurdy-Gurdy," or "Vielle à Roue," Made by Rouet of Paris in the Eighteenth Century. It Had Originally Three Strings, and Required Two Performers, One to Turn the Wheel and One to Touch the Keys. The Strings Were Stopped by Means of the Keys, and the Vibration Was Obtained by the Turning of the Wheel Coated with Rosin. 5, "Chittarone," Made by M. Steger, Venice, 17th Century. This Is a Bass Archlute, the Largest Form of the Lute, the Length of Neck Giving Additional Sonority to the Deep Bass Strings. 6, Harp-Lute Made by Edward Light, London, in 1810. It Has Twelve Strings, Seven Passing Over the Finger Board and Five Attached to the Upper Part of the Instrument, Which Resembles a Harp. 7, Bagpipe, or "Musette," French, About 1700. The Bags Are Covered with Velvet, the Stock Is of Ebony and Ivory. It Has Eight Grooves in Its Sides, Each Pierced, and the Openings Can Be Regulated by Ivory Slides Running in the Grooves. The Air Is Furnished by Bellows. 8, Virginal, or Spinnet, Forerunner of the Harpsichord, Made by Andreas Ruckers in Antwerp, 1610. It Has a Compass of Three Octaves and Five Notes

BOSTON, Aug. 22.—The charm of old-time instruments! They recreate for us vividly epochs long gone—the days when the plucked psaltery voiced canticles of faith in the halls of Israel; when the lyre served to lend wings to the odes of the Greek bards, celebrating some feat of the Olympic meets. Again the days of Renaissance Italy, with all their color and superb art creations, glow for us at the sound of a mellowed lute. And the tinkling tones of the harpsichord bring back the stately era of the powdered hair, ballroom graces and candle-light in halls of mirrors.

In the Boston Museum of Fine Arts is a rare collection of musical instruments of all times and all countries, numbering some 560 pieces, the gift of

William Lindsey to the museum in memory of his daughter, Leslie Lindsey Mason, who was lost in the sinking of the Lusitania. The gift commemorates the love of music which Mrs. Mason shared with her father.

The pieces were gathered by the Rev. Francis W. Galpin of Hatfield Vicarage, Harlow, Sussex, England, and purchased by Mr. Lindsey. Originally brought together for study of the development of instrumental types, the collection presents an orderly survey of the history and ethnology of musical instrument making.

Of the total number of pieces, more than half belong in the European group; one hundred and forty in the Asiatic; forty-five in the African and sixty in the American, which is mainly American Indian. The European group contains many examples of the sixteenth, seventeenth and eighteenth centuries, as well as some earlier and some later, together with a few reproductions of rare instruments in foreign museums.

It is one of the most representative collections of musical instruments to be

found in America. The museum has arranged the collection in the same geographical classification which is used throughout the museum, subdividing the main groups into the three generally recognized classes of wind instruments, stringed instruments and instruments of percussion.

Among the wind instruments are a group of four pipes of the eighteenth century—an Irish pastoral pipe, mounted with engraved silver, of the oboe family; an Italian transverse flute with one key, decorated with red and black incised lines and circles; a French oboe with three silver keys and a French recorder, or flute douce, the mouthpiece carved with an animal's head.

Then there is a bass cornet or serpent, so-called because of its shape, made by Baudoin the Belgian, in the early eighteenth century. It was invented by Canon Edne Gillaume of Auxerre, France, in 1590. Its introduction into English military bands is said to have been due to the interest of King George III, and it was retained in the Life Guards Band until about forty years

ago. The instrument is of wood, covered with black leather. It has a brass crook with ivory mouthpiece and six finger holes. At its highest development its compass is three octaves, and a soft, woody tone is produced, somewhat similar to organ stops. Mendelssohn used it in his overture to "St. Paul," Wagner in the overture to "Rienzi" and Auber, Rossini and Verdi all composed parts for it.

Its successor, an English bass horn of 1800, has two brass keys in addition to the six finger holes. There are a series of bagpipes also, and a slide trumpet, with many other types too numerous to mention.

The stringed instruments, in addition to those shown in the illustrations, include a lyra viol made by Addison in London in 1665. This instrument was introduced into England about 1600 by Daniel Ferrant, viol player to James I. It was a small-sized bass viol, to which sympathetic metal strings were added later. The one in the collection has six

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Revival of "Pasquale" and First "Manon Lescaut" Heard at Ravinia

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her qualities as singer and actress into an impersonation of charm and irreproachable coherence. The sense of fine grooming, with which the soprano so frequently enhances her characterizations, was especially suitable in her performance of a part in which the external elements are emphasized by the music.

For Puccini's score is effective rather than searching, and operatic rather than poetic. The huge audience, which gave so assertive an indication of its continued pleasure in the performance, found the score on the whole dynamic and interesting. Those familiar with Massenet's "Manon" thought it lacking, perhaps, in sentiment and delicacy, though these virtues were counterbalanced with graceful melodiousness and ingeniously built climaxes.

Miss Bori had aptly arranged her performance in accord with the score. She was exquisite to see, delightful to hear, and, throughout the work a willful, cunning and somewhat selfish heroine, until the last act provided her with a just opportunity for pathos.

Mr. Martinelli, too, had no misgivings as to the true character of Puccini's music, and he worked out its dramatic continuity with all the variety of powers he possesses. His singing, in the first act, of music which might just as well have been written for the most polite of music halls, set the pace of the performance. By the time he arrived at his aria in the third act he was in a most expansive mood. After the second act the audience had insisted upon applauding Mr. Martinelli alone, and he was awarded what is at Ravinia a rare distinction, indeed, a curtain call all his own.

Louis D'Angelo was admirable, both as *Geronte* and as the *Ship's Commander*. Miss Alcock sang the contralto solo in the charming second act with perfect taste and beautiful quality of tone. Giordano Paltrinieri, Paolo Ananin and others had small parts. Armando Agnini, the capable stage manager, shared in the plaudits.

It was generally felt that "Manon Lescaut" would have had grateful hearing far earlier in the history of Ravinia, and even in the history of the Chicago Civic Opera, which promises it as a novelty the coming season. The work had been sung here by the Metropolitan Opera Company some fifteen years ago.

Trevisan Scores in "Pasquale"

The revival of "Don Pasquale" last night brought fresh honors to Vittorio Trevisan, the favorite buffo of the Chicago and Ravinia companies, who finds in the title-role of this sparkling comedy the opportunity for giving one of the most rounded and comic performances in his entire repertoire.

Mr. Trevisan is the most accomplished comedian known on the musical stages in this vicinity. He is besides a finely roué musician, and his taste in recitative and melody are perfectly schooled to bring life and sparkle to Donizetti's sometimes baffling, patrician strains.

Mr. Schipa, in beautiful voice, displayed the smooth and exquisitely finished facets of a gemlike art, and Miss Bori delighted in the comedy situations afforded an adroit singing actress.

Mr. Rimini was the *Doctor*, and Mr. Paltrinieri the *Notary*. Mr. Papi conducted, and the performance brought fresh fame to the Ravinia organization in several respects. It added another delightful comedy to the list already presented this season. It boasted a well nigh perfect cast. It was the second infrequently heard Donizetti work to be mounted in the week, and it marked Ravinia anew as a place of distinctive and standardizing achievement.

"Madama Butterfly" was repeated before an enthusiastic audience on Sunday evening, with Rosa Raisa, Mario Chamlee, Ina Bourskaya and Mario Basiola in the leading rôles, and Mr. Papi at the conductor's stand.

"Lakmé" Repeated

"Lakmé," sung Tuesday evening, served to emphasize the glittering accuracy of Elvira de Hidalgo's singing of the title rôle, and of Tito Schipa's extraordinarily happy suitability to the rôle of *Gerald*. Margery Maxwell made conspicuous the part of the English

fiancée, and Léon Rother was once more valuable in the rôle of *Nilkantha*. Other singers had subordinate parts, as earlier in the season. Louis Hasselmans conducted.

"Fedora," repeated Wednesday, brought fresh laurels to Mr. Martinelli, who makes of *Loris* one of his most imposing heroes. Miss Raisa, in the title rôle, and Mr. Danise, as *De Sirieux*, were cast in what are now familiar parts. Miss Maxwell made a dashing *Olga*, and Philine Falco gave her amusing portrait of a petted pianist.

"Elixir" Heard Again

For the repetition of "The Elixir of Love," given Thursday evening, Florence Macbeth and Mario Chamlee were chosen as new participants for the summer in the rôles of the lovers. Miss Macbeth's aptitude for making a pleasing picture and for giving grace and piquancy to her characterization, added to her unimpeachable coloratura style, made her a delightful *Adina*. Mr. Chamlee's wholesome and bright-humored treatment of the amusing rôle of *Nemorino* gave fresh evidence of this fine young tenor's versatility. His singing was in the most excellent bel canto style. Mr. Basiola was once more a brilliant-voiced *Sergeant*, and Mr. Trevisan supplied his mellow and resourceful impersonation of the quack doctor. Philine Falco was a suitable *Gianetta*. Mr. Papi conducted.

Concerts were given as usual on Sunday, Thursday and Saturday afternoons, and on Monday night, under Eric De Lamar's leadership. Monday's soloists were Marie Sundelius and Alfred Wallenstein. EUGENE STINSON.

SEATTLE MUSICIANS DISCUSS CLUB WORK

Mr. and Mrs. Kelley Speak of Plans for Future Progress

By David Scheetz Craig

SEATTLE, Aug. 22.—The presence of Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, afforded opportunity for several demonstrations that have augured well for the work she represents in this community.

Under the auspices of the Washington Federation of Music Clubs, of which Helen Crowe Snelling is president, Mrs. Kelley was the guest of honor at a luncheon at the Hotel Olympic, where a large number of Seattle music teachers and representatives of various music clubs gathered in her honor. Mrs. Kelley gave the principal address, and her note was optimistic for the National Federation. Mr. Kelley, American composer, was also present and made a plea for a local symphony orchestra, asking Seattle musical people to "think in chorus" on this subject.

On the following day Mrs. Snelling presided at a board meeting with Mrs. Kelley present.

The concluding concerts of the artist series under the direction of the summer session of the Cornish School were given by Jean Knowlton, soprano, who was heard in a costume recital with John Hooper at the piano. Peter Meremblum, violinist, and Bertha Poney Dow, pianist, also took part. This series of concerts was well patronized and of a high class.

Ernest Worth presented an interesting class of young singers in a midsummer recital, assisted by Elna Burgeson, pianist; Edith Knapp, harpist, and Mildred McPherson, flutist, who played obligati. Members of the Worth class participating were: Gladys Doty, Florence Nathan, Jane Quigley, Wilma Cowley, Frank Harmon, Elizabeth Farrington and Mrs. Ernest H. Worth.

The home-coming recital of Michele De Caro, baritone, whose appearance was sponsored by Mrs. Frederick Bentley, who also acted as accompanist for this talented young singer, was a pronounced success. Mr. De Caro sang the "Canzone Bacchica" aria from Thomas' "Hamlet," "Largo al Factotum" from the "Barber of Seville," two groups of

Italian songs and one in English. Mr. De Caro left Seattle about three years ago for Italy and has returned with his natural gifts greatly developed. Mrs. Bentley was the capable accompanist.

At the invitation of the Coliseum Theater, Seattle composers presented compositions for the Coliseum's forty-first Sunday concert, when the Coliseum Concert Orchestra, under S. K. Wine-land, played from manuscript the works of George Rogovoy, William Coburn, Karl Horn, Don Wilson, Elizabeth Lilly and Sidney Chrysler, George Hager and James Hamilton Howe. The audience adjudged the work of Mr. Howe as having the most merit.

ST. LOUIS OPERETTA CLOSES BRILLIANTLY

Capacity Audience Hears Extra Performance of "Merry Widow"

By Herbert W. Cost

ST. LOUIS, Aug. 22.—Ending in a blaze of glory, with a capacity house for an extra performance of "The Merry Widow," the Municipal Opera closed its seventh season last Monday night.

Financially and artistically, it has been a most successful season, despite unfavorable weather conditions. The closing week reached the peak of income and attendance, due primarily to the extra performance, as two regular ones were abandoned on account of rain.

Lehar's tuneful opera was superbly performed. Again Yvonne D'Arle showed her fine vocal and histrionic talent. Her success has been of such nature that the management has already approached her for next season. Her popularity increased weekly, and as *Sonia*, she again demonstrated her delightful artistic singing.

Ralph Errolle as *Comte de Jolidon* sang his part with great fervor, and his duet with Elva Magnus in the second act well nigh reached grand opera proportions. Forest Huff was an ideal *Prince Danilo*, and all the other parts were capably handled.

Again the orchestra scored with its playing under Charles Previn's baton. The chorus, as usual was excellent.

Immediately after the performance came the first official announcement of the season's activities. Despite the weather, the combined attendance eclipsed all previous seasons. The report disclosed that 477,229 enjoyed the open air opera. This of course included 1600 who occupied the free seats each night, leaving a net paid attendance of 349,229 with receipts of \$317,781.

Of the twelve operas given, "The Merry Widow" was again the most popular. The least attended was the opening week of Strauss' "Night in Venice."

Five performances during the season were cancelled on account of rain, and the two abandoned last week made a total of seven lost performances. However, the management expects to show a profit, despite these discrepancies.

San Francisco Composer Completes New Work for Chamber Music Society

SAN FRANCISCO, Aug. 22.—Domenico Brescia, San Francisco composer, has just completed a work for the Chamber Music Society of San Francisco. It is a second suite for flute and string quartet, called "Medallions," and is in three movements, Italian, Spanish and American. A suite for wind instruments won a prize offered by Mrs. F. S. Coolidge two years ago, and his "American Piano Quintet" won a prize offered by W. A. Clark, Jr., of Los Angeles. A former work, "Eclogues," for flute and string quartet, was composed for the Chamber Music Society. The organization has received a delightful whimsicality, for string quartet, "Syncopation," from Dr. Uno Nyman of Milwaukee. Frederic Ayes is finishing a new work for the Society and Samuel Gardner has promised a new composition. Others who have composed works specially for the ensemble are Frederic Jacobi, Mrs. H. H. A. Beach and Arthur Foote.

Kansas City Little Symphony Is Under New Management

KANSAS CITY, Mo., Aug. 22.—The Kansas City Little Symphony, N. De Rubertis, conductor, will be under the executive management of the Ivanhoe Temple Company, Eben White Sloan, general manager. The change was re-

DUETS ARE FEATURE OF RECITALS IN ZOO

Cincinnati Teachers Return from Vacations to Resume Posts

By Philip Werthner

CINCINNATI, Aug. 22.—Soloists of last Friday's Zoo concert were Fred Patton and Margaret Fisher, singers, both of whom have been heard here before. In each of their three duets they revealed not merely good individual tone qualities but also the ability to blend their voices and diction to produce a nice unity.

Cara Verson, pianist, formerly of Cincinnati, recently returned from a concert tour in Europe and appeared as the next Zoo soloist, giving the first movement of Beethoven's Fourth Concerto, which she played with crispness and certainty. The symphony of the evening was Beethoven's Seventh and was given a fine reading by Frank Waller, conductor. Mr. Waller was host of a dinner party at the clubhouse before the concert.

Albino Gorno of the College of Music is expected home from his vacation soon to take charge of the piano department. Sidney Durst, also of the College, has written that he will return from abroad soon to direct the theory and composition department.

Frank Van der Stucken sailed for home on Aug. 20 to rehearse the Festival Chorus, which will give Handel's "Messiah" during Christmas week and also present Beethoven's "Missa Solennis."

Lillian Dent of the Cincinnati Conservatory, a pupil of Dan Beddoe, has been engaged to teach voice in the Pulaski, Tenn., school. Frances Henry, also of the Conservatory and a pupil of John A. Hoffman, has been engaged to teach voice and harmony in the Millersburg Female College, Millersburg, Ky.

Four pupils have been graduated from the summer session of the College of Music. They are Margaret D. Price, Julia R. Kelsey, Mrs. W. L. Poynter and Ralph W. Price. Kathryn Reece Haun, wife of the flutist of the Cincinnati Symphony, is the winner of a vocal scholarship in the Juilliard Foundation, and will spend the winter in New York, studying. Josephine Lucchese, coloratura soprano, has been the soloist at the Zoo during the past week, and has increased the favorable impression which she made in her appearances last season.

FLOCK TO INDIAN OPERA

Visitors from Twenty-five States Attend Chippewa Music Drama

BAYFIELD, WIS., Aug. 22.—Visitors from twenty-five States have come here to see an Indian opera, which is unique because it has adapted the white man's music and stage methods to present an Indian legend.

The opera is "The Land of Long Ago," presented nightly in connection with an historical pageant of the Chippewa Indians of the Apostle Islands. The stage is outdoors, with Lake Superior on one side, and pines walling the amphitheater. Tepees are set on the stage floor, and the audience overlooks the stage from a hill. Between acts there is a ballet, in which some of the dancing girls are Indians.

The principal singing rôles are by two adopted Chippewas, whose voices roll out over Lake Superior with remarkable effect. The orchestra is hidden under evergreen boughs. The finale finds the princess and brave ending their troubles according to the ideas of an Indian legend. The girl, the painted brave and his white horse walk off the stage side by side, the two Indians singing a love song. They follow a long beam of light across a meadow and into black pines bordering Lake Superior, where the lake sends back the last echo to their singing. It is the Indian version of their transport to heaven. Chief Scott, who in real life is an Indian chief, is prominent in this production. PAUL J. PIRMAN.

cently instituted, when Charles F. Horner, business manager, resigned. Mr. De Rubertis has planned for a young artists' contest to be held late this month. Winners will be given appearances with the orchestra on tour and in Kansas City. Candidates may be singers, violinists, pianists and cellists. BLANCHE LEDERMAN.

Proverbial "Tired Business Man" Joins Ranks of Symphony Lovers as America Becomes a Nation of Music Enthusiasts

SIGNIFICANT of the musical trend of the times and of the constantly increasing power of music to attract men and women of all classes are the authoritative statements made by Mr. Engles, manager of the New York Symphony, in the accompanying article. Mr. Engles shows that concerts are no longer the special possession of a privileged class, but are being utilized as a reconstructive force by persons in all walks of life and in all parts of the United States.—*Editorial Note.*

BY GEORGE ENGLES



SYMPHONY concert audiences have undergone a remarkable change during the past fifteen years. Anyone who frequented Carnegie Hall back about 1910 will recall the great preponderance of women. Had the box office been dependent on the men who attended with any degree of regularity, I doubt if we should have been able to support an orchestra of more than a first violin and a tympani player. At the afternoon concerts, fully ninety per cent were women, and at the few evening concerts given at the time, seventy-five per cent were women. The very rarity of evening concerts indicates how much symphony music was looked upon as entertainment for the feminine element.

A short decade has seen the balance shift rapidly. Women concert-goers no longer vastly outnumber the men. The scales are much more evenly tipped. Evening concerts are now popular, and it is safe to say that the audiences at them are about equally divided between men and women. Indeed, it is not unusual to see box parties of four men and two women. And not infrequently do men come up alone to the box-office and purchase single tickets for themselves.

Audiences have changed in another way. The 1910 symphonic audience was made up mainly of three groups: society people, foreign-born, and the musically educated, such as music students, teachers and others who had some definite professional interest in music.

The great mass of American people looked upon symphonic music as educational rather than entertaining and were therefore inclined to avoid it. No one went to a concert hall in the spirit that he would say, "Well, let's go to the theater tonight." Attending a concert was a solemn affair to be participated in from a sense of duty perhaps once or twice a season.

Enter Business Men

Of late, however, there has been a steady influx of the business element into the concert halls. Enrolled among the regular subscribers of the New York Symphony Society are large numbers of men of the type who spend their days at desks in the financial districts. They belong to the "tired business man" category that normally seeks relaxation at a musical comedy.

Instead they come to Carnegie Hall. Why? I think it is because they have found that music affords them more mental relaxation than theatrical entertainment. Watching a colorful, jazz-accompanied revue may be stimulating, but it is hardly soothing to the nerves that are frayed by a long hard day in an office.

Symphonic music, on the other hand, seems to produce a peaceful state, yet at the same time satisfies the person who is not content to spend the evening lolling about at home.

Business men and women today make up the backbone of our concert audiences. It is they who are filling up the rows of seats that once stood vacant. The change came about as an outgrowth of the war. The pent-up emotions of that time seemed to find an outlet in good music, and symphonic music needed only that opportunity to get a permanent hold on



Photo by Pach Bros.

George Engles, Manager of the New York Symphony

the public. It has a way of casting a spell over those who hear it regularly. They may come to two or three concerts and get little out of them.

Then gradually they begin to recognize bits here and there. With familiarity comes understanding and appreciation. I have seen people begin coming to concerts to please a friend and within a few weeks become as addicted to them as others are to baseball or prize fights. Symphonic music acts like a habit-forming drug. Those who have had a certain amount of it cannot seem to do without it. For this reason there seems to be little danger of our audience diminishing, even though the original stimulus, the war, is receding further and further into the past.

A Long Step Forward

In fact, confidence that the number of concert-goers will continue to increase has led the New York Symphony Society to take over the new Mecca Auditorium for its Sunday concert series next season. Even the most optimistic of the champions of symphonic music fifty years ago would have been overwhelmed at the thought of trying to fill a concert hall of 4000 seats every Sunday afternoon. It represents a long step forward from the days, not so long ago, when six concerts a season were considered as much as the city would support. During the coming season the program of the New York Symphony calls for sixty-one concerts in New York, and 200,000 seats are being placed at the disposal of the public.

What is going on in New York is indicative of what is happening elsewhere. Frequently I have been asked if New York audiences differ from those of smaller cities. During the tours on which I have accompanied the New York Symphony to distant parts of the country I have not been able to detect any difference.

Specialist in Coloratura Trains with Vocal Aristocrats in Summer Time

CHICAGO, Aug. 22.—"Whatever the bird book may say about his class, Dickcissel certainly trains with the vocal aristocrats," writes "The Elderly Person" in *Music News*. "Wherever he is there also is the meadow lark and bobolink. The last has luscious, full-throated contralto notes, liquid as a child's whistle blown in water. The bobolink reels off glittering staccato, fleet runs, cascades of pearls on gold platters."

"The lark isn't particular where or when he sings—a stump is as good as a roof ridge, but his favorite concert platform is a telephone pole. Seldom on the wires—he leaves that sort of radio to the song sparrow or yellow throat. That burst of Wagnerian opulence I heard a few minutes ago came from a shack of a chicken house. The tone was so mellow it hurt by its poignant beauty. Just off from him the clover fields hung

heavy with odor—a delight for the nostrils attained just once in the year when full bosomed June mixes the red and white and Allsack into a scent never to be matched, never to be confounded with any other.

"Up from the clump and tussocks the bobolink whirrs, singing as he goes, winging his breathless flight into a wide circle which carries him up from the earth and down again almost to the point from where he started. Somewhere on the ground in that circle his mate hears his ecstasy, his rapturous *crescendo*—the reels of fervent love tones that float and soar in a waterfall of fluttering sound and which does not pause for breath from beginning to end of the whirling flight.

Sings "Action" Songs

"Perhaps the technic is analyzable. There seems to be system and a certain order of rise and subsidence of sound.

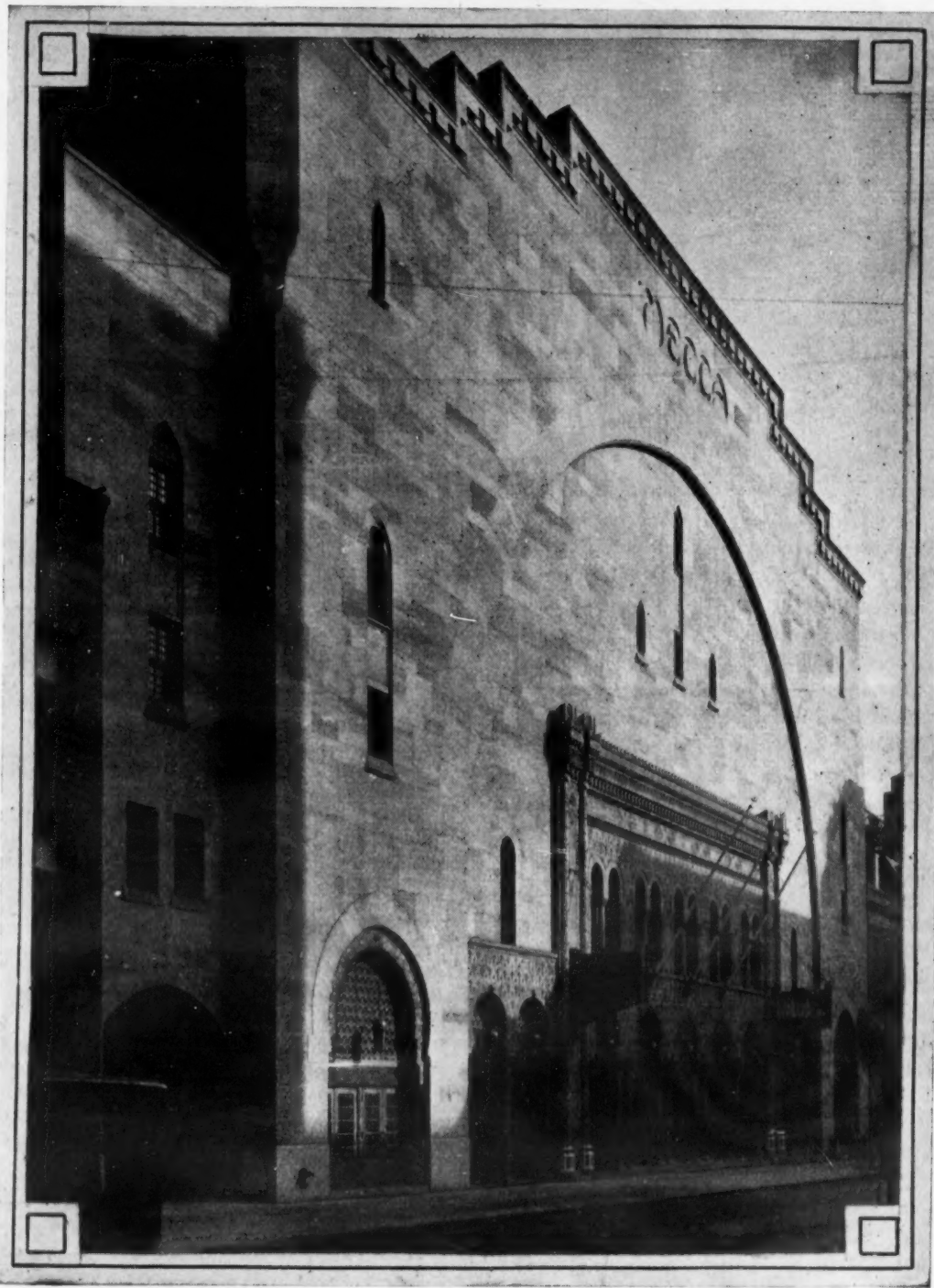


Photo of Mecca Auditorium by John Wallace Gillies

PROVING THE UBIQUITY OF MUSIC IN AMERICA

New Mecca Auditorium in New York, Where the New York Symphony's Sunday Concerts Will Be Given During the Coming Season

Metropolitan audiences may have more opportunities to hear good music and fine artists, but they are no more discriminating or appreciative than those 1000 miles South or West. In those distant sections good concerts do not occur very frequently, but when they do people travel from 200 to 300 miles to hear them. On the other hand, I have known certain New York people to cover a radius of 500 miles in order to hear all the concerts of a certain artist whom they particularly admired. They followed him as far east as Boston and as far west as Pittsburgh.

It is the custom of managers, I know, to serve up large doses of optimism at the beginning of each season. But the optimism that is felt about the present attitude of the American people toward symphonic music is not artificially stimulated. It is based on conditions that have been observed over a long period of years, a condition that has been brought about by magnificent musicians over a period of fifty years. They have laid such firm foundations that the boom which music is now having—to use a commercial term—is in no danger of suddenly vanishing into thin air.

I have tried to get hold of it in many encounters but the senses are always stolen from the task by the bubble of this little fellow, so different from his comrades. He seldom sings unless in motion. Most birds pose for their recitals as do human beings. Not he. He has a knowledge that his song matches in a way his colors.

"The yellow, white and black dazzle and sparkle over the summer fields of fragrant clover to be wilder and charm the lucky passerby. When to the song and clover scent are added the broad blue lift of the sky, tapestried with fleets of white clouds and the vagrant winds invade and tingle, nearly all the senses are under tribute.

"Small wonder then that Dick sings half apologetically. His two notes are reedy, sharp and carry firmly, the little cascade at the end of the same sort. Somewhat like the redwinged blackbird in pungent incisiveness, but not so full. He perches on a post or wire and sways himself a bit, his feathers ruffled some by reason of his movements. He seems to know he is like a square man trying

[Continued on page 19]



Music Vies with Salt Spray's Plash in Epochal Feminine Attempt to Swim Channel—Why the Critic Finds Some of the Best Friendships Embarrassing—Westward, Ho!—Possibilities of Musical Capitals Beyond the Alleghenies Brought to a Reviewer's Attention—When Seeing into the Musical Future Is Necessary—Who'll Stick a Pin Through a Specimen-Critic?—A Laudable Proposal to Reveal the Innards of a Carper in the Great American Novel

Dear MUSICAL AMERICA:

So even the long-distance swimmer finds something to ease her calling in the strains of music!

Press dispatches from London carried the announcement last week that the plucky American girl, Gertrude Ederle, in her attempt to swim the English Channel, would be cheered by melody.

"To cheer her on her way," says an *Associated Press* message, "a tug will carry a four-piece jazz band. This was arranged for upon the advice of Mlle. Sion, who declared 'music is just as essential to a Channel swim as food.'"

"Miss Ederle," the dispatch continues, "demurred at the inclusion of any stringed instruments, on the ground that their strains might induce melancholy or depression." A hard blow, this, for the violinists!

The preferences of the modern mermaid are then stated in unmistakable terms: "'We want real American jazz, hard-boiled music,' she is quoted as saying. 'Nothing in the minor chord for me.'" So the band was made up of trombone, clarinet, cornet and concertina.

Well, this form of ensemble may have had a salutary effect on the project. It may have kept off the sharks which were said to lurk in the saline vicinity.

I suppose the ordinary reader thinks the critic's best friends are the musicians he criticizes, that he calls all of them by their first names and hobnobs freely with them.

Always acknowledging exceptions, the truth is that the situation is quite the contrary. I have known critics to make it a rule to avoid meeting musicians, if they could do so without appearing churlish.

Much as they may appear to have hides of walrus or rhinoceros skin, they are sometimes as sensitive as the rest of us; and there is a certain embarrassment in talking to a man—and particularly a woman—whose singing, playing or composing has just been riddled in a review, however justified this riddling may have been.

This is not necessarily a form of cowardice and there need be nothing shamefaced about it.

It is just normal human sensitiveness, and it is made the more keen by the attitude of many musicians who are unable to dissociate themselves from their art and who either feel rankled by what has been said about them or go about primed for argument on this or that point of criticism.

It is fair to say that nearly all criti-

cism (whatever its authority or lack of it) is impersonal. But we must admit that many an artist or composer is incapable of taking it impersonally.

And I think there is another reason more to their credit that causes critics to be loath to make friendships among performers and composers. This is, they may come to like too well some one they ought to write severely about.

We are all human, and human friendships sway the best of us. Probably only an automaton could absolutely disregard the normal, wholesome, beneficent ties of comradeship, so as not to soften an adverse judgment if a close friendship intervened.

We have, in fact, seen many instances where extremely honest critics have been so swayed, perhaps unconsciously, by personalities, simply because they were human beings like the rest of us.

At any rate, every such instance that arises implies a struggle between two sides of the critic's nature, and between two contending desires.

The critic naturally prefers to avoid such struggles if he can, or at least not to invite any more of them than is necessary.

Can you blame him?

Now that the critics are far away, this is as good a time as any to talk about them.

I note that Olin Downes, for one, shares my own opinion of the far West and soundly spans those who look to Europe for everything in America's musical development, instead of turning to our own American life for their inspiration.

Everyone knows, of course, that New York today is the most cosmopolitan city in the world. While I have no sympathy with the contention that the metropolis is un-American, I do believe that the person who attempts to sum up American life by what he finds in New York, is likely to find himself summing up, instead, the life of sundry European peoples.

Mr. Downes feels that there is too much trotting over to Europe and too little of going Westward. His recent article in the *Times*, "And the Desert Shall Blossom as the Rose; The Miracle of the West," will please our most devout "See-America-First" propagandists.

"Young American musicians, of all people," he says, "should know and feel the spirit of these places" (the western communities) "long before they are subjected to European contacts. It would take so much of the nonsense, the arrogance and affectation out of them."

He wants our musicians and our students to stand on their own feet and build on our own soil.

He points out that there is something more in the musical shaping of a country than the purely aesthetic and technical standards which lead so many of our musicians to bow to the old world, and to regard their own environments as crude and raw.

That something—a spirit which is our own—he seems to have found more pronounced in western communities than along the Atlantic seaboard, where European influences are strongest.

It has yet to flower in our creative art. But flocking to the other side to bow down before alien idols is not the most likely way to bring about this anthesis.

Mr. Downes, to quote him further, has found in the Far West "symptoms of a genuine, intelligent, self-critical effort toward a native art, of sincerity and breadth of view and a hundred new activities, many of which bear the closest examination from the standpoint of the high technical standards of the older centers."

"It is high time that it was so," he says, "and that musicians in America took cognizance of the fact."

"At present the East seems to be almost as oblivious of what is happening on the other side of the Rockies as many European musicians are, even today, of the standards established and maintained by the leading artists, orchestras and opera houses that function in America."

Now, it means something to have one of our first critics write in this manner. It shows how times have changed.

The one new thing, and the one important one, in Mr. Downes' praise of the West is that a critic for a leading New York newspaper has said it.

To any one who has kept in touch with the growth of these western communi-

ties all this is an old story. But who of the elder generation of critics in Manhattan had any thought or care for what happened on their own continent, save right under their noses in New York or at some of the nearby festivals?

Europe they knew—Bayreuth, Salzburg, Munich, Paris, Berlin, Milan—but San Francisco, Los Angeles, Portland, Seattle, Denver, Kansas City, Salt Lake! Or, for that matter, any of the equally progressive cities of the Southwest, the Middle West—anywhere but the Atlantic seaboard!

These regions might have their scenery and their tourist lure, but certainly they were regarded as of no concern to a critic on music bent.

So it was off to Europe on the first steamer after the New York season closed, to spend the summer learning as little as possible about America and America's hope in music.

I would be the last person to deny that European travel is important to the critic. Let him go abroad three summers in four if he wishes to!

Only some fool chauvinist who would declare "Yankee Doodle" better music than Beethoven's Fifth Symphony, just because it is American, could find any objection to that.

But let him spend the fourth summer, at least, in getting close to our own musical life, somewhere removed from international, cosmopolitan New York.

By all means let the others discover what Olin Downes has discovered, and we will have saner, sounder criticism, as well as some productive encouragement along the lines of your own consistent endeavors, Mr. Editor.

For, without intending any stricture of American criticism, I regard it as quite possible that those young American musicians mentioned by Downes are not the only ones who need to have some of "the nonsense, narrowness and affectation" taken out of them!

An English critic who may possibly come to these shores as a guest critic, following the lead of Colles and Newman, and who always manages to be interesting, is W. J. Turner, whom I have quoted in these columns ere this.

One of the most controversial books on music I have read is one in which he places the musical value of a work in inverse ratio to its emotional quality.

Music, he stressed almost in so many words, has nothing to do with emotion. He treated it almost as a matter of sound for sound's sake—a purely acoustical science.

That, however, was a matter of some years ago. I note in the *Illustrated London News* some observations of his which place him in accord with the rather general popular view that a great composer, like a great poet, is "a seer."

He practically says that the critic, too, must be a "seer" or he will never be able to appreciate and pass fair judgment on what we may thus refer to as seer-music.

"How can one be a 'seer' if one sees only what everybody else sees?" he asks. "And if one sees what other people do not see, can one expect immediate recognition?"

"There is no way out of the dilemma. Either the great artist is a real seer or is merely the incarnation of the great possible number of platitudes. If he were the latter, one would expect him to be universally popular; and, of course, every age has had its artists in all the art mediums who have been the idol of the populace merely because they were the populace incarnate."

It is quite possible that Mr. Turner, like many another critic, has underestimated the discrimination of what he calls the "populace"—that self-same "populace" which liked the symphonies of Beethoven while certain of the critics were spilling ink over their supposed defects and aberrations.

But I do think all musical history proves Mr. Turner right when he says that the criticism which finds something of value in a new work is of greater usefulness than the criticism which points out defects.

The latter, Mr. Turner observes, does nothing for the audience beyond telling them not to waste their time on the subject of the criticism—an extremely doubtful service, since the critic may be wrong.

But the critic who discovers to us the virtues of a work of art is the best public servant, provided his standards are high enough.

Which seems to get us back to Mr. Turner's dictum that the great artist

(and is not the critic, in his way, an artist?) is "either a seer or he is merely the incarnation of the greatest number of platitudes."

Each of my readers is entitled to think of any critic he pleases and decide the issue for himself.

Somebody ought to write a novel with W. J. Henderson or Lawrence Gilman or Pitts Sanborn as the hero.

Their English colleague, Ernest Newman, has said so. Not by name, to be sure, and not in quite these words.

But Mr. Newman believes some psychologically inclined fictionist would find new and unexplored depths behind the weary mask of the music critic, and he ought to know.

Why not a novel about a critic by himself?

To put it even more specifically, I am quite sure innumerable readers on two continents would enjoy a Dostoevsky-like revelation of Newman by Newman.

Might it not be even livelier reading than his Wagner revelations, which had to conform themselves to facts—though not necessarily to cold facts—some of them being rather torrid ones, so to speak!

Mr. Newman has indeed taken us somewhat into his confidence in his "Music Critic's Holiday," though it doesn't seem to me to be much of a holiday. Of course, the title is derived from the ancient gag about the "busman."

Our own reviewers, in hieing to Europe each summer to listen to the festivals there, certainly justify the parallel. This year Henderson and Downes went West and got as far away as possible from music. They only lectured on it!

But just as creative art in music has seldom been united with success as a critic—always excepting a few men like Schumann and Berlioz—so creative art in literature only rarely has consorted with the analytical and interpretative gifts of the music reviewers and essayists.

Especially has this been true of our American critics. We have yet to produce one who has had any real measure of success as a novelist or short-story writer.

Several have written substantial and even notable works on their own art, and Huneker's essays on literature and painting are as well known as those dealing with musical subjects.

But even the great god Jim fizzled in his fiction. He tried his hand at the story-teller's art a few times and put into it all his mastery of language. But today even the most confirmed Hunekerites have to be reminded of the fact that he ever wooed this elusive nymph.

Henderson, besides his opera librettos, wrote a novel, "The Soul of a Tenor." If I am not mistaken, he has also written some sea yarns for boys. I believe I read the novel, but I can't remember for the life of me whether he actually succeeded in proving that his tenor had any such apanage as the title attributed to him. I do, however, remember more sharp sentences from his criticisms than from the writings of all our other critics heaped together.

By all means, then, let us have a novel from Ernest Newman that will give us the soul of a critic. Let us have at least one glimpse into the penetralia of this temple of mysteries Eleusinian. Or are they Dionysian?

Mr. Newman could tell.

Getting back, however, to Mr. Newman's recommendation that some gifted novelist might find it well worth his while to place the music critic under the psychological (let us hope not pathological) microscope, so as to show what goes on in his soul as the result of his "daily, hourly frustrations" and of "listening to the wrong music or to the right music at the wrong time"—I cannot help wondering why the one novel to which Mr. Newman refers specifically, by way of illustration, should be "Crime and Punishment."

Should we leave it to his colleagues of the press—or put it to a general vote of those who have felt their lash—to decide just how this title could be made applicable to any given critic?

What, then, is the critic's "crime," and what should be his "punishment," asks your

Mephisto

Artists Perfect Technic of Holiday Activities



SNAPSHOTS THAT PUNCTUATE MUSICAL VACATIONS

Upper Left: Daisy Jean, 'Cellist, Goes Coasting at Watch Hill, R. I. Center: Mr. and Mrs. Richard Hageman on the Boardwalk at Atlantic City (Novelty Photo Studio). To the Right: Cobina Wright in Her Villa "Maplehurst," at Newport, R. I. Lower Left: Ethel Leginska, Pianist; Fritz Lyons; Cecil Arden, Mezzo-soprano, and Fritz Reiner, Conductor, in Hollywood, Cal.; Meta Schumann and Katherine Palmer Play at Vacationing in the Wilds of Central Park, New York City; Charles Stratton, on the Terrace of His Summer Home in Northern Vermont, Takes Time Off to Play with His Dog; the Group of Four Includes Fannye Block, Clarence Bloemker and Ruth Witmer, St. Louis Pupils of Sergei Klibansky, Who Is Seen at the Right; the Final Picture Is of Kathleen Hart Bibb, Setting Out to Explore a Few of Minnesota's Ten Thousand Lakes

NOW that Henry Ford is perfecting his five-cent-fare air line, we can foresee the difficulty of keeping track of our wandering artists next summer. Yet, who can tell, it may be easier! Not being obliged to wait upon the whims of a temperamental mail man, the vacation editor can take a breezy corner of the roof, a telescope, an ice-cream cone and watch the stars twinkle by!

There are some musicians whose vehicular predilections are far more primitive than aeronautics. They do not go back to the automobile, nor even to the horse-and-buggy stage, but, though it seems almost unbelievable, they ride in baby carriages! Daisy Jean, for example, finds great sport perambulating around Watch Hill, R. I. Not content with her ability to play the 'cello, piano and sing, she is now perfecting the art of four-wheeling. Without the aid of a steering gear, this versatile young lady can, by the graceful swaying of her body, direct her course down the most perilous hills! Richard Hageman and Renée Thornton, who is Mrs. Hageman in private life, are also fond of a somewhat similar means of transportation. Theirs are

the rolling chairs on the boardwalk of Atlantic City, where they steal an occasional holiday between engagements. Mr. Hageman has been conducting in Philadelphia, while Miss Thornton nursed her brother, who has been critically ill for some time. Together they left for California on Aug. 25, since Mr. Hageman conducts the Los Angeles Grand Opera Company and holds a master class there during September. They will return to New York on Oct. 15.

The Calm Conductor

Speaking of conductors, we have always thought that after they had completed an evening's work they were all in, reduced to a state of comatose lethargy and all that sort of thing. But there is the contrariwise case of Ethel Leginska. Was there ever a more energetic little "conductress"? And yet, calm as an inland lake, she poses for her picture after conducting the augmented orchestra in the Hollywood Bowl on Aug. 4. Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, is with her at the garden party given by Mirovitch, and the former is now en route for the East to prepare her programs for a season which opens on Sept. 29 in Williamsport, Pa. At the right is the jovial profile of Fritz Reiner, whose Hollywood Bowl success preceded that of

the Stadium in New York, where he conducted the Philharmonic Orchestra a fortnight ago.

News from Newport

It is only natural to associate Newport with fashionable weddings, garden parties and all other dilettante summer amusements, so that it is difficult to reconcile oneself to the astonishing news that some persons (or, at any rate, that there is one person) really at work there. Yet it is true that a certain part of Cobina Wright's vacation is being spent each day preparing, with her accompanist, a new and unique repertoire for her forthcoming appearances in London, New York and Chicago. The snapshot was taken during a few moments of leisure. Of course, there are leisurely "spells" even on a professional holiday.

Another musician who writes that he has been working this summer is Sergei Klibansky, vocal teacher, who, after finishing his second season at the Chicago Musical College, went to St. Louis to conduct a master class there. With him are several of his pupils, including Fannye Block, Clarence Bloemker and Ruth Witmer. Mr. Klibansky will resume his teaching in New York this fall.

More of the sympathetic artists, who realize our envy for those who are golf-

ing and swimming all day long, have been writing to assure us that they are as warm and work-a-day as we. There is Meta Schumann, vocal instructor and accompanist, for example, whose picture, presumably snapped in a cool and shady spot, with Katherine Palmer, soprano, is just a blind. You will scarcely believe it, but it was taken in Central Park, for both these artists are staying in New York this summer working up programs for the coming season.

But now it is about time to call on the Green-eyed Monster again, for here is another artist who has been roaming and taking life easy. Enter Kathleen Hart Bibb, soprano, who is enjoying Minnesota's 10,000 lakes and claims that she has already rediscovered and thoroughly investigated at least 9,999 of them. Not content with that, she is concluding her enviable holiday with the Great Lakes trip, and expects to return to New York by the middle of September. Here she will stay until November, when she starts out again on a Western tour.

An Endearing Bulldog

It seems strange that so small a thing as a little bulldog could endear us to a musician in spite of the fact that he is having a glorious vacation in northern Vermont. Yet that is the way it goes,

[Continued on page 11]

RETHBERG

AT

COVENT GARDEN

"BUTTERFLY"

July 3, 1925

Morning Post—"Mme. Rethberg gained a real triumph."

Daily Telegraph—"Mme. Rethberg once more proved how consummate an artist she is."

Daily News—"The severest critics could not find a weak spot in her perfectly beautiful voice."

Daily Mail—"The gallery roared approval and this time none could say that its judgment was at fault."

Times—"Mme. Rethberg sang with a fine sense of style and with an accuracy of intonation which is all too rare."

Star—"Mme. Rethberg sang with a consistent beauty of tone such as has not been heard here for many years."

Referee—"The distinctive feature of the performance was the beautiful singing of Mme. Rethberg."

Weekly Despatch—"Singers who write peevishly to critics to know whether they are 'ever satisfied' may be told that Elisabeth Rethberg's style of singing is (by one, at least) considered satisfactory."



Photo by Apeau

"AIDA"

June 18, 1925

Daily News—"Mme. Rethberg won a remarkable success."

Daily Sketch—"A singer whose voice has been trained to the last inch without having lost its natural beauty."

Morning Post—"A perfectly produced voice, very beautiful in tone and absolutely true to pitch."

Weekly Despatch—"Rethberg triumphed in 'Aida.'"

Daily Telegraph—"Mme. Rethberg's is a voice of rarest quality."

Daily Mail—"A soprano of the first order."

Evening Standard—"Mme. Rethberg is a perfect Aida."

Sunday Times—"Mme. Rethberg's Aida raised the season to a height it had not so far attained."

Westminster Gazette—"Her Success was unquestionable."

Scotsman—"Phenomenally beautiful performance."

Evening News—"She sang 'Aida' as it has hardly been sung since Destinn's best days."

TWO TYPICAL NOTICES IN FULL

"Elisabeth Rethberg gave a phenomenally beautiful performance and the strange pathos of Verdi's music displayed her wonderful voice to its fullest beauty. Verdi, with his passion for expression, would have adored this *Aida*. She did not give a mere imitation of what others have done in the opera but interpreted the play and the music in her own way, and a great and original interpretation it was. Her mezzo-voice is of the loveliest quality and her powerful and brilliant upper tones are just as fascinating. Not since Destinn was here in her prime before the war has *Aida* been sung with such beauty, and it is doubtful whether the part has ever been acted with a finer intelligence."

—*Sheffield Telegraph*.

"One of the greatest ovations ever accorded to a modern singer marked last night's performance of 'Butterfly.' Mme. Rethberg, who had already scored in 'Aida,' sang Cio-Cio-San with a consistent beauty of tone such as has not been heard for many years in London. Any aspiring singer who would wish to know exactly the quality which pleases the critical ear should not miss hearing this exquisitely accomplished singer. Mme. Rethberg perfectly controls her breathing apparatus and never by any chance emits an ugly tone. This triumph of hers—Covent Garden went wild with delight—crowns the achievements of a series of extraordinarily gifted women singers this season * * * * * (the names of four noted women singers omitted)."

—*Star*.

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York

Steinway Piano
Brunswick Records

Packard Building
Philadelphia

WEEKLY SURVEY OF EUROPE'S MUSIC

Queen's Hall Full for "Prom" Opening

LONDON, Aug. 10.—The thirty-first season of promenade concerts, under the baton of Sir Henry Wood, opened Saturday night in Queen's Hall. A packed house greeted the familiar members of the orchestra as they filed in and gave the conductor who wore a red carnation in his buttonhole, an ovation of welcome.

After "God Save the King" there was a lively performance of the Overture to "Figaro." Following the Mozart music came the "Printemps qui commence" from "Samson et Dalila" sung by Leila Megane, who was generously applauded. Next were two trifles, Liadoff's "Valse" and an excerpt from Rimsky-Korsakoff's "Tsar Saltan." The Glazounoff Violin Concerto in A Minor was commendably played by Isolde Menges. A lighter mood, however, was restored with Elgar's "Wand of Youth" Suite and it was completely reestablished when Peter Dawson sang the popular "Largo al factotum" from "The Barber of Seville."

The serious music of the evening was the C Minor Passacaglia and Fugue of Bach played on the organ by Dr. Charles Macpherson from St. Paul's Cathedral. This was the inauguration of a new order, for Bach is to be played on the organ every Saturday night of the season. Liszt's "Hungarian" Rhapsody in F, three "Spanish" dances of Granados, and Sullivan's "Di Ballo" Overture completed the program. All in all, despite the Bach, it was a typical "prom" evening, what with the fountains, the palms, the genial audience enjoying its smokes, and Sir Henry Wood with the red carnation.

Meanwhile, Messrs. Chappell and Co. announce that several composers have accepted the opportunity offered to conduct their own works at the "prom" concerts this season. The list, in chronological order, is as follows: Montague Phillips, "A Hillside Melody" (tonight) and Four Dances from "The Rebel Maid" (Aug. 29); John Foulds, new

Paris to Hear Score About American Circus

PARIS, Aug. 10.—Paris will have an opportunity to taste indigenous American music with a real small town flavor next December, when Edmond Pendleton's score "When the Circus Comes to Town," is produced at the Salle Gaveau, with the composer conducting. Mr. Pendleton, whose work has been approved by various well-known European critics, says of the composition: "I've tried to put the spirit of fun that surrounds a circus in a small town: the ballyhoo men, the horsewoman, the bearded lady, the giant, the dwarf, the steam calliope with its amazing tootle-tootle, the acrobats, the snakes, the fire-eating juggler, the fakir from the East, the lion tamer and even the ticket-chopper at the gate. I conclude with a country dance in a barn."

suite, "Saint Joan" (Aug. 13); Eric Coates, two light syncopated pieces: (a) "Moon-Magic," (b) "Rose of Samarkand" (Sept. 5), and suite, "Summer Days" (Sept. 30); Norman Hay, tone-poem, "Dunluce" (Sept. 10); Howard Carr, (a) prelude, "The Shrine in the Wood," (b) symphonic march, "The Sun God" (Sept. 17); George Dyson, New Orchestral Suite (Sept. 24); Philip Sainton, "Harlequin and Columbine: Orchestral Study" (Oct. 1); Hubert J. Hales, concert overture, "Twelfth Night"; Susan Spain-Dunk, (a) "Idyll" for string orchestra, (b) "Romantic Piece," for flute solo and strings (Oct. 13).

The dates and conductors of the Royal Philharmonic Society's concerts for next season have also been announced. They are as follows: Oct. 29, Albert Coates; Nov. 19, Sir Edward Elgar; Dec. 3, Malcolm Sargent; Jan. 28, 1926, Rhené-Baton; Feb. 25, Paul Klenau; March 18, Sir Landon Ronald. For the concert on April 29 no conductor has as yet been secured.

Summer Season at Verona Amphitheater Opens with Rossini's Tragedy, "Moses"



The Historic Amphitheater at Verona, Italy, Which Since 1913 Has Been the Scene of Annual Summer Opera

VERONA, Aug. 1.—The annual summer season of opera in the vast Roman arena began in fine style the night of July 25 with a brilliant performance of Rossini's early sacred work, "Mosè," under the baton of Sergio Failoni. It will be recalled that this young Veronese conductor, formerly a pupil of Arturo Toscanini, opened the recent Italian season at Covent Garden.

Like previous seasons, this year's première attracted a large and distinguished audience, including many visitors and personalities from all of Northern Italy, and even from abroad.

The part of *Moses* was sung by the eminent Italian bass, Nazzareno De Angelis, of the Scala forces, who has made of this rôle and that of Boito's *Mefistofele* two master creations which have seldom been surpassed in Italy. In fact, he is considered the only bass in this country who is equal to the severe responsibilities of the Rossinian score. In spite of the fact that his interpretation of the Hebrew patriarch has long been familiar to the habitués of La Scala and of all the leading opera houses of Italy, he continues to win unreserved praise for his characterization, both from the vocal and the histrionic points of view.

From his first appearance last night until the end he won continued ovations, particularly after the famous prayer, "Dal tuo stellato soglio," which aroused the audience to a high pitch of enthusiasm.

An able collaborator was Olga Carrara in the difficult rôle of *Anaïde*. This sterling dramatic soprano, who will be remembered with favor by patrons of the Chicago Opera Company, as well as on tour with Antonio Scotti's organization, was up to her usual high standard, and was most cordially received, being repeatedly applauded at the close of her arias.

These two artists were effectively assisted by the tenor Fusati, as also by Mmes. Franchi and Fiumana in short but grateful minor rôles. Chorus and choreography were adequate, and the scenery well designed, as usual.

Seasons Are Popular

The summer operatic seasons at Verona have become increasingly popular, ever since the first successful experiment in 1913, when a magnificent production of "Aïda" was given under the conductorship of Tullio Serafin, thanks principally to the praiseworthy initiative of Giovanni Zenatello, who sang the part of *Radames*, and a committee of public-spirited citizens, headed by Dr. Bertolaso. This historic première, in which the title rôle was sustained by Ester Mazzoleni, ably seconded by Maria Gay Zenatello, drew the most notable artistic personalities of Italy, including Gabriele D'Annunzio and a host of others, Boito, Puccini, Giordano, etc., who pronounced the experiment an unqualified success.

It is generally known that the acoustics of the vast structure are excellent. This advantage, together with its huge

seating capacity—it will accommodate 25,000 comfortably, and 5000 more on occasion—its historical associations, and the fact that it is the largest existing Roman amphitheater in a relatively complete state of preservation, is fast building up for these opera seasons an international reputation.

Since the celebrated gladiatorial games and Christian persecutions of the Roman period, the old arena has seen a large variety of spectacles: tournaments and chivalric festivals; boar and deer chases in the Middle Ages, staged with much pomp and pageantry; and later bull-fights, horse races, athletic events, circuses, fairs and fireworks, also mystery plays, religious ceremonies and even the legitimate drama (it was here that Eleonora Duse made her début at sixteen as *Juliet* in the Shakespearean tragedy). Owing to the profane tradition attached to the arena, it was thought that religious works could not properly be given here—it will be remembered that during the entire Fifteenth Century the massive old pile had been used solely as a gambling den and as the haunt of the underworld. However, this notion was entirely dispelled last year, when "Parsifal" was presented with conspicuous success, and seemed all the more grandiose for its austere setting.

Alternating with "Mosè," "Gioconda" will be produced, with Mme. Arangi-Lombardi, of La Scala, in the title rôle, and the part of *Barnaba* sung by Benvenuto Franci, fresh from Covent Garden triumphs. DE SALA.

Moderns Featured at Donaueschingen

DONAUESCHINGEN, Aug. 6.—The fifth annual festival of modern music under the patronage of Max Egon, Prince of Fürstenberg, was held on Saturday and Sunday, July 25 and 26. The following international program was presented:

Alexander Tcherepnine (Russia), concerto for violin and flute with chamber orchestra; Aare Mericanto (Finland), concerto for violin, clarinet, horn and string quartet; Paul Dessau (Berlin), concertino for violin, flute, clarinet and horn; Heinrich Kaminski (Munich), quintet for clarinet, horn, violin, viola and cello; Otto Siegl (Vienna), sonata for violin and piano; Hans Eisler (Vienna), songs with piano accompaniment; Alfredo Casella (Rome), string quartet; Igor Stravinsky (Russia), piano sonata; Paul Jarnach (Spain), piano sonatina, Op. 18; choruses by Wilhelm Weismann (Leipzig), Paul Hindemith (Frankfurt) and Ernst Krenek (Zürich).

The Amar-Hindemith Quartet, which was originally formed for the first Donaueschingen Festival, played the chamber music, and Licco Amar, its leader, was heard in all the violin solo work. The conductor of the larger compositions was Hermann Scherchen. The choral music was entrusted to the Madrigal Society of Stuttgart, Hugo Holle, conductor, and the piano soloists were Felix Petyrek and Paul Jarnach. As usual, the Prince's musical adjutant was Heinrich Burkhard.

Government Helps

If the Festival lacked a little of the spontaneity of former years, it may have been because the Prince can no longer afford to bear the entire financial burden of the yearly concerts and has accepted the offer of the Baden State Government to help share the expenses.

Another who contributes to the cause is Werner Reinhart of Switzerland, to whose interest the International Society



Paul Hindemith, Prominent as Composer and Performer at the Prince of Fürstenberg's Annual Chamber Music Festival

for Contemporary Music owes much of its existence.

Practically all of the programs consisted of first performances. Three of the compositions, those of Tcherepnine, Mericanto and Dessau, had won the Schött prize and were awaited with considerable interest. The concerto of the first named, the son of Nicolas Tcherepnine, made a striking impression and showed considerable promise for the future of this young man of twenty-six. The Finnish composer's concerto was reminiscent and of no great consequence. Dessau's concertino did not have sufficient originality to justify its immense technical difficulties and, despite some glittering passages, was little but diluted Schönberg.

Baden Baden Has Mozart Festival

BADEN BADEN, Aug. 14.—An international group of artists is engaged for the Mozart Festival, which will open here tonight under the musical direction of Josef Strinsky and Arthur Rother of the Staatstheater of Wiesbaden.

From the Metropolitan Opera come Raymonde Delaunoy, Ellen Dalossy, Helene Kanders and George Meader. From the former German season at the Manhattan Opera, New York, are Theodore Lattermann and Otilie Metzger-Lattermann. The Chicago Civic Opera contributes Lucille Chalfonte and Edward Lankow, while the British National Opera sends Clytie Hine, and the Opéra-Comique, Paris, Hallie Stiles. From the Staatstheater in Berlin are Franz Egenieff and Benno Ziegler, and from the Staatstheater, Wiesbaden, Milda Goldberg-Thiele, Therese Muller-Reichel, Lu Roffmann and Franz Biehler. The Frankfurt Opera House sends Walter Schneider, the Landestheater in Stuttgart, Heinrich Lohalm, and the Landestheater, Karlsruhe, Marie von Ernst.

Tonight "Così Fan Tutte" will be given. On Aug. 16 "Die Zauberflöte" is scheduled, followed by "Entführung aus dem Serail" on Aug. 18, "Die Hochzeit des Figaro" on the twentieth, and "Don Giovanni" on the twenty-second.

SOPHIE BRASLAU

IN BERLIN

"Phenomenal Success"

"Belongs Among the Unforgettable Ones."—*Volkszeitung*.

"A Real Wonder Among Contraltos."—*Welt am Montag*.

"Applause Reached Almost Frantic Proportions."—*Volkszeitung*.

Die Signale, Berlin

"It is astonishing how much of real artistic value the end of the concert season brought with it. Indeed it requires something of the very first class to conquer that weariness of music that perforce exists in June and fill the Beethoven Hall once more. Sophie Braslau, the singer, comes from New York. Her German enunciation is splendid. Even more splendid is her voice. Indeed, it is phenomenal, a contralto of astonishing resonance with a rare lower register and a strength in it that often recalls the voice of a man. She also reaches the heights of a mezzo-soprano, at the same time preserving the power of the voice and its expressive elasticity. This unusual and well schooled organ is controlled by a broadly artistic temperament, whose strong point lies in dramatic expression, and a sure musicianship. Beethoven's aria, *Ah Perfido*, was performed in the great style, passionate in every gesture."



The Berliner Tageblatt, May 30, 1925

"The singers which America now sends us (as though to show us how many lovely and cultivated voices are to be found there) offer one surprise after another. Following Anna Case and Dusolina Giannini comes Sophie Braslau, a contralto of extraordinary powers. When she commenced to sing the Bassani Cantata and the Handel aria we could scarcely believe our ears. Could those almost baritone sounds come from that dainty young woman on the stage? Her upper voice is firm and developed too, and the ranges blend without break, being used with the surety of a virtuoso. But while chest and middle tones are equally strong, suggesting brassy, the head tones artfully superimposed upon them have an entirely different timbre. . . . She displayed a cultivated art, in addition to her phenomenal gifts. . . . She brought with her an exceptional accompanist in the person of Louise Erdel."—Dr. Leopold Schmidt.

Berlin Mittags

"The American flood has brought us another singer of marked distinction, Sophie Braslau. 'As I made my way into Beethoven Hall last night I thought I heard a sonorous tenor, but I discovered that it was a young woman who occupied the stage, a phenomenal contralto. There are few voices like it in the world. One may think of Olegin, but Miss Braslau's voice is even deeper. It is a genuine contralto with a seemingly unending upper register. 'In addition, this singer is a rare type, and in her interpretations her intelligence is equalled by her emotions. Her personality is very striking. She is, in fact, an amazing creature.'—Adolph Weissmann.

Deutsche Zeitung, June 3, 1925

"Charmed? No. Swept off my feet was I by Sophie Braslau, the New York contralto. She is said to be famous in her own country, but here she has been quite unknown. Listening to her afforded me an extraordinary evening. I discovered my presence as a critic quite superfluous, for my adverse thoughts about to rise were immediately snuffed out by the brilliance of this very distinguished personality.

"Without doubt Sophie Braslau has one of the greatest voices. There is an almost masculine quality to the lower tone. In the upper ranges there is brilliance without a single trace of tremolo. Her registers have been most successfully blended. This is especially evident when making upper and lower octave leaps. These are made with an ease and accuracy quite remarkable. Furthermore, rarely have I heard a singer who knew so well how to lend a metallic quality only to withdraw it at will. . . .

"With her full sensuous tones, I feared for the delicate Schubert lieder. Suddenly the voice rang out, but this time completely changed. Not only did the singer render *Liebesbotschaft* mezzo-voice—others can do that, and it can be acquired—but she controlled the flow of tone as one would regulate a faucet—this is a gift. How tenderly and delicately she sang this song! And immediately after, how dynamic was her singing of the *Doppelgänger*.

"Then came Russian songs, sung in Russian and rendered with a sense of style and genuineness of expression that astonished me. Moussorgsky's *Dnieperlied*, in itself a beautiful song, became a veritable triumph of phrasing and expression. Her German enunciation is exceptionally distinct and her Russian and English equally so.

"Her most distinguishing quality is the depth of her emotional expressiveness and the genuineness of her ardor. She sings even more from the heart than the head. Then, too, Miss Braslau is a very attractive woman."—Paul Zschorlich.

Allgemeine Zeitung, June 11, 1925

"Among the other remarkable singers sent us from America came Sophie Braslau and Beniamino Gigli. I attended the contralto's second recital. Her voice is a phenomenal one of almost unbelievable range. There is a sonorous tenor quality in her chest tones, while the upper tones are spun out with ease and freedom. But what proves most characteristic of the great art of Sophie Braslau is her definitely artistic temperament. She is an instinctive musician. Everything she sings is highly animated and filled with the glow of passion and subjective sympathy. Again, tonight, applause seethed with enthusiasm and many encores were demanded."

Allgemeine Zeitung, May 29, 1925

"Contralto voices combining mellow depth with easily produced, elastic, and yet penetrating high tones extending to B in alt—belong to the greatest rarities, although the operatic stage is always on the lookout for them. Sophie Braslau must be the ideal type of this vocal category. Her rich dark voice is not only unusually beautiful, but the artist's perfect technical training produces an art which enables her not only to do away with the thought of any difficulties, but enables her to increase the beauty of an already beautiful natural gift. A personality of passionate feeling—able to refine all expression of her temperament—sparkling with musicianship, temperament and artistic sensibility."—Schliepe.

Welt am Montag, Berlin, June 15, 1925

"I must confess that song recitals like the second one of Sophie Braslau, the contralto, means to me hours of great happiness. I felt the innermost of my heart expanding on the very sound of her magic contralto voice in its entire range. And what an art of singing! Where are all difficulties or obstacles! All mistakes were completely absent. But more than that—how everything wells forth from a mellow, rich, deep understanding."

Tagliche Rundschau, June 19, 1925

"The voice of Sophie Braslau is doubtless the largest that I have been privileged to hear during the entire winter. Not only did this artist dispose of a range of nearly three octaves of great power so that the very walls of the Beethoven Hall seemed to tremble, but the tone color of her organ revealed a natural quality such as one seldom meets with even in singers of the class of Sophie Braslau."

Lokalanzeiger, May 29, 1925

"Sophie Braslau of New York is the possessor of a phenomenal voice. Voices of such massive sound whose range extends from the soprano region down to the almost baritone depths of a low contralto are of the greatest rarities. To what extent this artist has cultivated her resources was shown especially in her brilliant handling of the coloratura passages in Handel's *Furibondo* aria."

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York

Packard Bldg., Philadelphia

VICTOR RECORDS

KNABE PIANO

CHORAL FORCES PRESENT "ELIJAH" IN LONG BEACH

Local Pianists Win Scholarships—Many Soloists Heard in Programs

LONG BEACH, CAL., Aug. 22.—A fine presentation of the oratorio "Elijah" by Mendelssohn was given by the choir of St. Anthony's Catholic Church, Joseph Ballantyne, director, on July 31 and Aug. 2. The soloists were Annie Laurie Daugherty, Mrs. J. A. Dueber, Mrs. Louis Olsen, Mrs. G. H. Herman, John T. Fisher, Thomas J. Ames, James G. McGarrigle, Bernard Tyo and Agnes Tyo. Madeline Gumprecht, organist of the church, was an able accompanist. The entire performance was a credit to Mr. Ballantyne. He is well known for his work as leader of the Tabernacle Choir Choral Society of Ogden, Utah, which won several prizes at expositions.

On Aug. 5, Mr. Ballantyne presented a number of his pupils in a studio recital. The assisting artist was Mary Louise Betts, violinist.

Two Long Beach pianists have won scholarships in the Los Angeles Master class of Sigismund Stojowski, Ruth Wood Kinney, pupil of Helen M. Sargent, and Ruby Duncan Hicks, teacher of piano. Mr. and Mrs. Stojowski have taken a house in Long Beach, where with their three sons they are living while in southern California.

G. H. Caselotti, vocal teacher of New

York, has opened a studio in Long Beach. His fourteen-year-old daughter was soloist at the Municipal Auditorium on Aug. 3.

The Middough Boys' Chorus, Rolla Alford, leader, and Mrs. Alford, accompanist, appeared in a program on Aug. 4.

Eva Anderson's Violin Quartet, played for the Kiwanis Club and the Masonic Club recently.

The male quartet led by L. D. Frey, and Mary Ellen Good, soprano, sang at a garden party on July 31.

Mrs. E. E. Tinscher, contralto, pupil of Mr. Frey, sang at the Ebell Club-house on July 30.

ALICE MAYNARD GRIGGS.

Charles Beach Wins Applause in Northampton Concert

NORTHAMPTON, MASS., Aug. 22.—Charles Bradford Beach, baritone, was the recipient of hearty applause at his recent appearance in the high school hall at the annual concert of the Northampton Institute of Music Pedagogy. Mr. Beach revealed a rich, well-rounded voice and showed himself to be an artist of uncommon versatility. He was heard in Handel's "Hear Me, Ye Winds and Waves" and in other numbers including "The Wreck of the Julie Plante" in which the French Canadian dialect was skillfully done. At the conclusion of Mr. Beach's group he was forced to accede to the audience's requests and sang three encores. Mr. Beach is a pupil of Harry Reginald Spier, New York vocal teacher.

Paul Kochanski Joins Karol Szymanowski for Holiday at French Spa



Paul Kochanski, Violinist (Right), and Karol Szymanowski, Polish Composer, on a Visit to San Sebastian, Spain

Paul Kochanski, violinist, whose tours of America have brought him into high favor with concert audiences throughout the country, has gone with Karol Szymanowski, Polish composer, for a holiday in Europe, where the latter is completing some new works for the violinist. Mr. Kochanski has been so successful in his performances of works by Szymanowski that he has come to be known as the special interpreter of music by the Polish composer. One of his greatest successes this summer was in Paris, where he played the Szymanowski Concerto at the Polish Festival, the orchestra being conducted by Emil Mlynarski, scoring a fine success.

Mr. Kochanski also gave two Paris concerts of his own and appeared with the orchestra of the Société du Conservatoire in the Salle Gaveau. He was also heard in a large private musicale in London, where he introduced several de Falla songs, arranged for violin by himself. After a short vacation, the violinist will give a series of concerts in Germany and Poland, returning to America in October for another tour under the management of George Engles.

Maryville Hears Male Quartet

MARYVILLE, Mo., Aug. 22.—The State Teachers' College Male Quartet of 1923 gave a program at the assembly of the State Teachers' College recently. The members are Floyd Lunsford, Russell Allan, Floyd Foreman and Carlos Yehle. They were given an ovation.

PAUL J. PIRMANN.

Wichita Students Give Programs

WICHITA, KAN., Aug. 22.—A mid-summer students' recital was given in the Wichita College of Music and Dramatic Art, a large audience assembling

in Philharmony Hall. Besides the College Orchestra, which played three numbers, the following students appeared on the program: Edna Smischny, Mary Ann Fallott, John Basham, Walter Kessler, Mary Jane Landers, Juanita Probst, Esther Grounds, Ceva Crews, Frank Kessler and Ada Wilk. Marion Christman, pupil of Alma Hobson, gave a piano recital in the studios of the Three Arts Conservatory in the Butts Building. She was assisted by Eunice Hobson, violinist.

T. L. KREBS.

Artists Discover Secret of Golden Vacation Days

[Continued from page 7]

for we have an aversion to the three P's—Pomeranians, Pekingese and Poodles. They are so decidedly unmusical, while this little bulldog, according to Charles Stratton, tenor, has revealed the fact that, next to a good square meal, there is nothing he likes better than Beethoven's Ninth Symphony. He has never been able to forgive the ticket man at the Lewisohn Stadium in New York who would not let him in recently to hear Mr. Stratton sing in the Ninth for the fifteenth time. It is rumored, however, that he did get to hear his master's voice in Fairmont Park, Philadelphia, with orchestra on Aug. 16. We hope it is true.

And now its about time to be drawing an unusual conclusion from all these pictures and all that has been said. In fact, it might almost be put down as a miracle, so unprecedented is it . . . but there, the secret must be told. Every one of the musicians pictured on vacations this week is spending the holidays in America. No pigeons of San Marco this time, no French villas and no Russian steppes. Not that we are the least bit chauvinistic, but isn't it a strange phenomenon?

HELEN M. MILLER.

Stoughton Cantata Given at Chautauqua

CHAUTAUQUA, N. Y., Aug. 22.—"The Woman of Sychar," a cantata with a score by Roy S. Stoughton and a libretto by Frederick H. Martens, was sung here by a chorus of 150, accompanied by players from the New York Symphony, on Aug. 2. The work, which is based on the Biblical story of Ruth, appealed by its attractive numbers for soloists and chorus and the excellence of its scoring for the instruments. Howard Lyman of Syracuse University conducted the performance. Soloists included Marjorie Nash, soprano; Grace Leslie, contralto; Harold Hanson, tenor, and James Houghton, baritone.

Arthur J. Hubbard Ends Vocal Class in Los Angeles

Following a successful summer season in Los Angeles, Arthur J. Hubbard, well-known vocal teacher, will reopen his studio in Boston on Sept. 28. Mr. Hubbard's son, Vincent V. Hubbard, who is associated with his father in his teaching work, will return from Europe about Oct. 1. Mr. Hubbard expressed himself as particularly pleased with the type of voice in California, especially two members of his class, who he feels possess unusual talent.

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Australia Rich Field for Music, Says Jack Salter, Galli-Curci's Manager

"THE immensity of Australia and New Zealand and their resources filled me with wonder," said Jack Salter of Evans & Salter, speaking of those distant countries of the Pacific, from which he has just returned in the concert party of Amelita Galli-Curci following her triumphal tour there.

"Before I went, like many another American, I had a vague idea of the surprises awaiting me and of the tremendous impressions I should receive," continued Mr. Salter.

"For instance, I had heard those countries spoken of as 'a land of blacks,' with reference to the aborigines. It was not until we had been eight or ten weeks in the country that I saw any aborigines at all, and they were on the great Nul-abor Plains, which required four days to cross. Again, I was cautioned to take plenty of woolen clothing along, which, in reality, I never needed.

"We landed at Sydney in brilliant sunshine; every day I saw crowds of people on the beaches bathing. The seasons being reversed there, and March, the month of our arrival, corresponding to our November, I was further surprised to see the trees in leaf and flowers blooming. As for the Botanical Gardens at Sydney, they are marvels; every known tree of the tropics, sub-tropics and temperate zone flourishes there, while the flowers are gorgeous.

"The magnificent harbor of Sydney is almost landlocked by high bluffs, like our Palisades. The city itself, reminds me strongly of New York, with wide streets, modern buildings, a bright life, and a people full of energy. Melbourne partakes more of the conservative atmosphere of London; its plan is modern, its architecture lovely, its streets broad.

Keen Interest in America

"But, in both these important centers I found the people, as everywhere else

on our travels, keenly in sympathy with America and things American. Strongly loyal to the Empire, they turn toward us with a fuller degree of sympathy than toward Europe.

"The territory was one in which we had never conducted concert tours before, and it seemed a good idea for one of the firm to go over. The pleasure of meeting Australians from coast to coast and New Zealanders was in itself sufficient recompense for the thirty thousand miles of traveling necessary to the tour.

"The country, as large as the United States in area, you know, numbers only seven million inhabitants. Two million of these are in the metropolitan centers of Sydney and Melbourne. Fifty million people could readily be assimilated there now, and it would be a splendidly attractive point to the people of England and overpopulated Europe. The immigration laws are strict. Under any circumstances, however, the future of Australia and New Zealand is magnificent; the rewards prodigious.

"I found the people extremely hospitable, highly cultured, loving art and music, and thoroughly discriminating in their judgment. They have heard world-famous musicians; they have had successful opera seasons.

"Best of all, while principals singing in those seasons were drawn from Europe, the choruses were largely recruited from home talent and, I was informed, did excellent singing. And I heard musical comedies given with locally recruited choruses, whose dancing and singing New York would have some work in surpassing.

"We have already had with us in America good singers from that part of the world. With the degree of art love and culture there, and the delightful climate, I predict they will produce more and more fine artists."

Everywhere the members of the party went, says Mr. Salter, they found the same conditions of music and art love and culture. "I found both Australia and New Zealand so interesting, so big



Amelita Galli-Curci, Coloratura Soprano, with Jack Salter of the Firm of Evans & Salter, Her Managers, Photographed at Perth, the Capital of Western Australia, Overlooking the Indian Ocean

in their potentialities, that I devoted much time to charting them with a view to future tours. Many inquiries were made of me about Tito Schipa, whom we are planning to send there in two years, and strong interest was manifested in Lhevinne, particularly in Australia.

A Successful Tour

"The tour of Mme. Galli-Curci was one of great conquest. To make her reception one befitting the coming of the 'queen of song,' we had prepared it during the last four years. Speaking consistently, and on irrefutable evidence, I can say that it surpassed all records in Australia and New Zealand, both from the standpoint of box office receipts and the acclaim awakened.

"Here are some brief and very trenchant facts: At all points, even in the smaller cities, the scale of prices included a guinea, \$5. Everywhere we found capacity houses and astounding response from the public. The nine

concerts at Sydney produced total receipts of \$100,000; which made an average of \$11,000 for each concert, though the Town Hall at Sydney is only about the size of Carnegie Hall.

"Even at Wellington, a city of only 68,000 inhabitants, our final and third successive concert within five days there, totaled receipts of nearly \$10,000, and the hall seated but 2300.

"Owing to extra concerts demanded in Australia, the New Zealand tour had to be cut, as it was impossible to get to the South Island and our boat to America. But, on learning this, many people came 400 miles to Wellington.

"Everywhere demonstrations were accorded Mme. Galli-Curci, and of a kind that was unique, even with those warm-hearted audiences. People did not want to let the diva leave the stage at the concerts, and, would follow her into the streets, calling, cheering, and running after her car. For instance, at Melbourne, following our ninth and 'farewell' concert there, the newspapers, which displayed everywhere great interest, declared the demonstration to be the greatest ever witnessed there.

"Printed accounts next morning stated that not a member of the audience left until two hours after the concert ended. They crowded every section near the stage and on it, speaking to the diva, cheering, singing, among other things, 'For She's a Jolly Good Fellow,' and begging her to join in, which she did. She made a little speech. Still they kept on calling for an encore song, that night already twice demanded and given. In all, fourteen encores had been required.

"It took the assistance of police to make a way for Mme. Galli-Curci to her car, and, even after we had entered it, the multitude kept on calling to her, cheering, and singing. Many ran after our car, and some impetuous ones jumped on the running board and went along."

DALLAS, TEX.—Mrs. Max Spangler has been visiting the Pacific Coast. On her return Mrs. Spangler will continue her work as a soloist and director of music in First Church of Christ, Scientist.

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VIRGINIA R E A Soprano

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Musical Evolution of Arnold Schönberg Traced in Biography by Egon Wellesz



THE long-felt need of a key to the musical conundrum that for most people is represented by Arnold Schönberg, a sanely conceived, well-poised appraisal of that brilliant phenomenon—and yet not so much an appraisal as a reliable guide to the musical reader in making his own appraisal—is now filled by the "Arnold Schönberg" of Egon Wellesz (*New York: E. P. Dutton & Co.*), an expansion to be warmly welcomed of a small book on the subject by the same author published some four years ago.

Dr. Wellesz was himself a pupil of Schönberg for some time, and also has distinguished himself as a composer. He is, moreover, so well balanced as to be able to enter sympathetically into the new visions of a creative artist whose works have seemed to lead into strange worlds, and at the same time keep his understanding, at least, of the traditional mental attitude to which the Vienna radical is a sharp thorn in the flesh. Thus he would seem to be peculiarly well equipped for the task he has undertaken. And he does not forget that he has set out to address himself to the amateur as well as the professional musician.

Saint or sinner, musically speaking, which is Schönberg? It need scarcely be said that Dr. Wellesz places him in the former category. And certainly no one can come into contact with his admirable presentment of Schönberg—in his reverence toward great masters of the past, in his attitude toward his own irresistible out-reachings in expression, and in his lofty conception of the teacher's rôle—without being profoundly impressed by the unimpeachable sincerity and idealism of this much-discussed composer and his self-effacing realization of being merely a vehicle in the hands of driving forces that relentlessly cast tradition aside.

Sources Revealed

The author's avowed aim has been "to show from what sources Schönberg has drawn in the course of his development; how his personality has gradually expressed itself, and how he has attained complete mastery of his work with the means handed down from the past, though infinitely widened; furthermore, how he, completely dominating those means, has discarded all that was merely traditional, and, listening only to the voice within him, has thus found his way into a new world of music."

For Dr. Wellesz is distrustful of people who know only "Pierrot Lunaire" and admire the composer on the strength of this one work without troubling to know his others, since, as he points out, "Pierrot Lunaire" represents only a single link in a chain of which all the other links are of equal value.

The key to Schönberg's artistic creed is quoted from an essay written by the composer in 1911:

"I believe that art comes not of ability but of necessity. The practical artist can do something. What is innate within him he can develop and if he only wills he can. But, above all, the artist must. He cannot influence what he produces; it depends not on his own will. But since necessity drives him, he can produce. . . . Genius learns only from itself; talent, chiefly from others. Genius learns from nature, from its own nature; talent learns from art."

Schönberg studied the violin when he was eight years old, we are told, and short violin duets that he composed for his lessons were his first compositions. Later he and a group of school-fellows made a practice of playing chamber music, and the interesting point is made that the youthful love of chamber music thus engendered became the guiding principle for all that he wrote.

"He is able to express himself best whenever he can build on the polyphony of the string quartet," says Dr. Wellesz. It was after working by himself for several years without the help of supervision from outside that he showed his compositions to Alexander von Zemlinsky, who promptly took him in hand and for many months gave him regular

instruction—the only instruction he ever received.

From this point the story of his evolution as a creative musician is unfolded, step by step, from the writing of his first important string quartet, performed in the season of 1897-98, and the beginning of his first choral work of large dimensions, the "Gurre-lieder," in 1900—first produced in February, 1913, in Vienna—down through "Die Gluckliche Hand" and "Pierrot Lunaire" to the Wind Quintet, Op. 26, composed in 1923 and 1924. In review the three periods thus far marked in that evolution are thus characterized:

"In the first, he carries the melodic-harmonic development of the romantic style to its utmost point. In the second, from Op. 7 (the String Quartet in D Minor) to Op. 22 (the Four Songs with Orchestra), he turns toward the classical forms; and in the third period, beginning with the Five Piano Pieces, Op. 23, in 1920, we find him bringing order to the newly-won tone-material and establishing new rules for it."

The riotous scenes that have attended the performances of several of his works are faithfully described. At the first performance of the Chamber Symphony, Op. 9, for instance—in Vienna in 1907—"the public did not trouble to wait for the end of the symphony, but interrupted the performance by banging seats and whistling, and by their ostentatious departure."

To avoid a repetition of such a disturbance Schönberg took the precaution for his next concert to have tickets printed bearing the instructions that "the possession of a card gave the right only to quiet listening but to no expression of opinion, whether by applause or by hissing."

The worst riot he has had to experience was probably the battle between partisans of the composers and their enemies that took place at a concert Schönberg conducted in Vienna in 1913 at which the program included his own Chamber Symphony, Mahler's "Kindertotenlieder" and works by Alban Berg, Anton von Webern—both pupils of Schönberg's—and Zemlinsky. It found its echo in the law courts, where a physician, called as witness, declared that the effect of the music was "for a certain section of the public so nerve-racking, and therefore so harmful to the nervous system, that many who were present already showed obvious signs of severe attacks of neurosis."

It is made clear, however, that with the performance of the "Gurre-Lieder" at the Vienna Music Festival in 1920, which attracted musicians from America



Arnold Schönberg

and Holland, the most difficult stages for the composer had been passed.

The solicitous care bestowed upon his works by those who have undertaken to present them is indicated by the fact that the famous Rosé Quartet of Vienna rehearsed his D Minor Quartet over forty times before playing it in public. More than forty rehearsals of "Pierrot Lunaire" likewise were held before the

première of that work in Berlin in 1912. Perhaps the most absorbing part of the book is the section devoted to Schönberg as teacher. It seems that not only has he a great talent for teaching, but that his life is full of thought for his pupils.

"As in earlier days, the great masters

[Continued on page 22]

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CLEVELAND INSTITUTE ENDS SUMMER SERIES

**Beryl Rubinstein and De Ribaupierre
Heard in Sonata Program—Lecture
Recital Given**

CLEVELAND, Aug. 22.—Beryl Rubinstein and André de Ribaupierre were announced as recitalists at the last faculty concert of the summer season at the Cleveland Institute of Music on Wednesday evening, July 29. These two musicians have gained fame in local music circles for their sonata recitals, which have been given for the most part in private homes. This faculty concert was one of their few public performances together.

Admission was to be limited to holders of invitations at this last recital due to the large crowds of outsiders who have been attending these summer musicales. The program was to be three Sonatas for violin and piano, Bach in E Major, Beethoven in C Minor and Brahms in G Major.

Mr. Rubinstein, who is head of the piano department at the school, recently returned from making his debut in London as a soloist. Mr. de Ribaupierre, head of the violin department, immediately after the close of the summer school was to sail for his home in Switzerland, where he will take a walking trip in the Alps with his wife and some friends. He will then bring his family to Cleveland to make his home here during the coming season.

The last of the lecture-recitals of the summer term was to be given by Victor de Gomez on Monday morning, July 27. Mr. de Gomez was to discuss the modern composer's interest in the 'cello and to illustrate his talk with a program of modern music.

The faculty of the Institute of Music moved away when the summer session closed on Aug. 1. Mrs. Franklyn B. Sanders, acting director, was to sail on the Majestic for Europe, returning in September. Ruth Edwards of the piano department went to Boston, Cape Cod and Provincetown for the month of August and to Minnesota and Nebraska for September.

Walter Scott, also of the piano depart-

ment, will motor through Canada, going to Nova Scotia and Halifax.

Mrs. Charlotte deMuth Williams of the violin department will visit Lina Adamson of the Toronto Conservatory of Music at her summer home in Georgian Bay. Both women studied together in Germany, and Miss Adamson makes periodic trips to Cleveland now to study with Mr. de Ribaupierre.

John Peirce, baritone and head of the voice department, will join Mrs. Peirce, who is visiting her parents in Seattle. He will give a recital during his stay there and will then tour down the coast, visiting San Francisco, Los Angeles and the Grand Canyon.

Band Contest Held in Portland, Ore.

PORTLAND, ORE., Aug. 22.—Bands that won honors in the contest arranged by the Elks at their national convention here in July were the Detroit Band, which was awarded first prize, and the Chicago Band which came second, in Class A. The West Palm Beach Band won first prize, and the Omaha second, in Class B. The former class designated bands of more than thirty-five pieces, and the latter of less than thirty-five. The leaders were E. G. LaBarre of Detroit, Albert Cook of Chicago, E. A. Moses of West Palm Beach, and Henry G. Cox of Omaha. JOCELYN FOULKES.

Kansas City Singer Coaching in Italy

KANSAS CITY, MO., Aug. 22.—Velma Lorraine Lyon, singer of this city, who departed last month for Milan, Italy, to pursue her voice studies, is coaching with Pizzi. She states that since her arrival she has visited Spain, Africa, Portugal, Gibraltar and the cities of Naples and Genoa. She expects to return to the United States in September to fill numerous engagements in and around New York.

Three dates have just been added to the list of engagements which Myra Hess, pianist, will fulfill upon her return to this country next February. These will be in Toledo, Detroit and Philadelphia.

Florence Austral, soprano, has been engaged for a recital in Syracuse on next Dec. 20.

Rosa Low Will Follow Initial Successes with Extensive Concert Tour



Photo by Nicholas Muray
Rosa Low, American Soprano

To have overcome the handicap of being a child prodigy is something of an achievement and disproves the rule that those famous at six are usually forgotten at sixteen. This is the record of Rosa Low, American soprano, who began her career at the age of five and has continued the public interest in her work as a professional singer. From Philadelphia, her home city, Miss Low went to New York to study under Victor Maurel, studying later under A. Buzzipiccia and Gabriele Sibella. Taking up her public career again, which she interrupted to continue her studies, she made an immediate success, both in concert and in opera. She sang such rôles as *Manon* in Massenet's opera of that name,

Micaela in "Carmen," *Gilda* in "Rigoletto," *Nedda* in "Pagliacci" and *Mimi* in "Bohème," appearing with the San Carlo forces, the Baltimore Civic Opera Company and the National Civic Opera of Montreal.

Miss Low has also shown extraordinary aptitude in concert singing. Not content with the conventional recital program, she has searched through the folk-songs of different lands and has added many interesting Hungarian numbers, French chansons and other old melodies to her repertoire.

Miss Low has refused several offers to sing abroad in order to continue her career in this country, and will sing next season under the management of R. E. Johnston. She will be heard both in opera and concert, visiting many of the leading cities in the country.

Flemington Likes Park Music

FLEMINGTON, N. J., Aug. 22.—Flemington is enjoying community music, which is given in the town park each Thursday evening. The Flemington Concert Band, under Howard Barrass, alternates its weekly concerts with "sings" by the chorus of the Alumni of the Flemington Children's Choirs. Walter Roberts is song leader and Sara Alvater and Henry Martyn form committee of arrangements. Hazel Adams, soprano, was soloist recently, and a mixed quartet from local choirs has been a feature. Large crowds fill the park and great enthusiasm is exhibited. Marie Dean, soprano, a graduate of the Flemington Choirs, has been singing over the radio in Boston and New York this month.

E. VAN FLEET VOSSELER.

Ohio Organist Goes to Columbus, Ga.

ELYRIA, OHIO, Aug. 22.—Ferdinand V. Anderson, who has been organist and choirmaster of St. Andrew's Episcopal Church for the last four years, has accepted a similar post at the Trinity Episcopal Church in Columbus, Ga. He will leave with his family in September, beginning his new duties on Oct. 1. During his term here Mr. Anderson built up a choir of forty voices, which sang many of the standard choral works. Ray Brown, formerly of Christ Church, Oberlin, will succeed Mr. Anderson at St. Andrew's.

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When Hugo and Meyerbeer Wedded Song to Verse

A TREASURE-TROVE of musical reminiscences was gathered during the stirring days of the mid-nineteenth century by the composer, Jean Urich, who at the age of seventy-five is visiting America. Mr. Urich is a British subject and was born on the island of Trinidad. He was a pupil of Gounod and was for some years director of *Le Figaro Musical*. His produced operas include: "L'Orage," "Flora MacDonald," "Le Pilote," "Le Carillon," "Hermann und Dorothea" and "The Cicada." In the accompanying article the composer gives anecdotes of some famous folk whom he remembers.—Editorial Note.

By JEAN URICH

ONCE I had the opportunity of meeting Victor Hugo in a distinguished literary society. His talk to me was most simple and cordial (for simplicity is the companion of real talent), and the great poet evidently avoided all allusions which might remind me of his Olympian grandeur. I am using purposely the expression "Olympian," as people who lived in Paris in the days when Victor Hugo was at the zenith of his glory know that all newspapers, when talking of the poet, simply dropped his name, using only "HE," printed in capital letters.

This expression, which had a reverential origin, was frequently afterward used as a joke. It confirms the old saying which Frenchmen themselves admit, namely: "En France tout finit par une chanson" (All ends with a song in France).

Victor Hugo talked to me about the priority of poetry in the realm of intellectual life. "I know," he said, "that many people are of the opinion that, in the development of human beings, first came the sound and then, in rotation, the voice, the talk, the accentuation or the rhythm, the singing and the melody—literature and poetry being the last to appear."

"The ancient Greeks were not of that opinion. They gave the first rank to the poet, even comparing him to divinity. Music was then only in its infancy. I

cannot help saying that poetry is above music, and it will always be so. Whatever heights the composer may reach, his inspired flight will never be above poetry, as none of the great poems have been put into music in their entirety, or, to say the least, in greater fragments.

"Has any composer associated himself with Milton's 'Paradise Lost'? I have not yet heard of such an attempt. When we have to write verses for musicians we must forget our rank, we have to strip off our ideal thoughts and high-soaring expressions and write as simply as possible. Then the poet can give a chance to the composer of enrobing our verses with melody.

"Music is melody, or vice versa. If your poetry is too heavily laden with esthetical or philosophical thoughts, the musician's task is a difficult one. He begins to think too much; and mind, thinking too much affects the melodious inspiration. I quite realize that there is now a school of music coming forth which is mainly based on thought. Let us quietly await results: our children will have to judge.

"What I am telling you is but the result of the experience I made when converting my 'Notre Dame de Paris' into a libretto which was performed at our Opéra. I regret having written that libretto, for it was for me a painful task, having to bridle my inspiration."

Meyerbeer Writes a Duet to Order

The opinion of Victor Hugo finds its echo in the following anecdote about Meyerbeer. When rehearsing at the Opéra the duet between *Raoul* and *Valentine* in the "Huguenots" it was found to be too short.

The director, who was present at the rehearsal, went up to Scribe, Meyerbeer's librettist, saying, "That is impossible! You must work out tomorrow an effective ending to that duet!"

"Why 'tomorrow'?" asked Scribe. "Give me five minutes and you shall have the verses." Taking a leaf from his memo-book, he scribbled quickly a commonplace bit of poetry, beginning with "Yes, I love thee" and handed it to the director, who, after reading it, exclaimed, "I don't dare submit such stuff to Meyerbeer!"

"I see you do not know what a composer is capable of doing," replied Scribe quietly. "Follow my advice, give it to Meyerbeer."

The director approached the composer, who after reading the "stuff," said "All right. Order a rehearsal for the following day; I shall bring you the completed duet."

And so it came to be. At the rehearsal that new duet proved to be the

climax of all the love scenes contained in the "Huguenots." "You see," exclaimed Scribe jokingly when hearing the beautiful strains, "Rameau, the great composer, rightly said: 'Give me the *Gazette de Hollande*'—the leading newspaper of that period—and I shall set it to music!"

These two opposite opinions between poetry and music which I have outlined make me regret that in creation both of these ideal gifts are not always mingled in the same individuality. If such a spiritual blending could be the rule, we would have in music a better class of productions as regards songs, operas and all works where the human voice is wanted. Thus, unfortunately, our history can only point out to some high standing exceptions, which need not be enumerated here as we know them all. One name I should have liked to add to that list—Chopin. The following little anecdote shows how he himself felt the want of not being a poet:

Chopin's Vocal Waltz

Chopin, after having composed the celebrated Waltz in D Flat, called in France "La Valse du Chien" (The Dog's Waltz), had always the desire to make out of this piece a brilliant aria for coloratura. But how to find the words adapting themselves to the music? He had spoken of his desire to George Sand.

My mother often met George Sand in a Parisian café on the boulevards, where the latter was quietly sipping her "bock," the usual glass of beer, and—smoking. She found Mme. Casimir Dudevant—for such was her family name—dressed in man's attire: commodious trousers round the hip, slanting downward in diminished width, tightly encircling the ankles and the upper part of the shoes, such as we always see them on old prints; a colored waistcoat, a velvet jacket, a white shirt with soft turned-down collar opening widely on the breast—in fact, an apparel worn by the university students of Paris.

This eccentric, but highly intelligent-looking, figure, was crowned with a soft, straight-brimmed felt hat covering a bobbed coiffure, which will convince American ladies who are bent on bobbing their hair that this so-called "new fashion" is not new at all! Humanity had already seen such periods of bobbed hair which was changed afterward into long tresses. "Tempora mutantur et nos mutamur in illis." (Times change and so do we).

In a conversation my mother had with George Sand, the great novelist speaking about Chopin's desire to which I have referred said to her:

"Should you ever know of a composer

wishing to transcribe that Waltz for coloratura, here is what Chopin desired: Vocalize the beginning, put words to the melody which is in the middle, but it must be some verses referring to the singing of the lark, as in the last bar but one, all vocalization having ended, the singer has to say 'Ainsi chante l'Alouette'—thus sings the lark—"to make the public understand that all the efforts of vocalization have reached the climax which the lark alone can master."

Many years afterward, when I had already produced several operas, my mother gave me Chopin's precious recipe, which she had noted down. I set to work, made the lark sing, and the manuscript is ready, but—I have not found yet any coloratura willing to study the waltz. It certainly contains some difficulties, which, however, compared to the coloratura aria of Richard Strauss in his opera "Ariadne," are not of importance. Music is unfortunately subject to the terrible fact: "Time is money." Artists do not like tackling novelties which are out of the way and do not lead to an immediate financial result. Charity begins at home; composers have—to wait!

OBSERVE GOLDEN JUBILEE

Concerts and Oratorio Comprise Gala Week in Bay View, Mich.

BAY VIEW, MICH., Aug. 22.—The Bay View Assembly, which is celebrating its Golden Jubilee this year, had an auspicious opening on July 14, when a large audience gathered in the John M. Hall Auditorium for the complimentary concert, of which Arthur Boardman, tenor, of Chicago assumed the management in the absence of Dean Robert G. McCutchan.

A program displaying a splendid variety of instrumental and vocal numbers was offered by artists who have established themselves as Bay View favorites. There were also three newcomers: Alice Philips, soprano; William Philips, baritone, and Olga Hambuechen, contralto. The others were Arthur Boardman, Lillian Adam Flickinger, Louise Schellschmidt-Koehne, William Reddick, Esther Green, F. Dudley Vernor and John Sapp.

PAULINE SCHELLSCHMIDT.

Alda Sings Duet with Prince of Wales

Word comes from Buenos Aires that at a reception given recently at the British Embassy for the Prince of Wales, Frances Alda, soprano of the Metropolitan who is appearing at the Teatro Colon season, was a guest. At the Prince's request, Mme. Alda sang a number of songs and then a duet with him—Irvig Berlin's "All Alone."

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"She seems to have a feeling for wood picturings the slow section of Chopin's B minor Scherzo she played with fine expressiveness."—*Christian Science Monitor*.

TECHNIQUE

"... possesses a technique that laughs at difficulties and makes light of problems."—*Cleveland Press*.

STYLE

"Miss Mikova displayed above all that individuality of style without which no one can be proclaimed a pianist in the truest sense of the word."—*Pacific Coast Musical Review*.

MUSICAL AMERICA

Edited by MILTON WEIL

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 Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor
ALFRED HUMAN, Managing Editor
OSCAR THOMPSON, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.
 BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
 CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.
 PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.
 ST. LOUIS, MO.: Herbert W. Cost, 5333A Cabanne Ave. Phone Forest 6656.

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NEW YORK, AUGUST 29, 1925

TREND OF EUROPEAN FESTIVALS

AT this time of the year, when the American music critic is still gathering energy for the new deluge of the autumn, the European festival comes into its own. The tradition which makes summer the time for the greatest foreign flowering in this field has been helped in recent years by the fact that many artists are abroad at this time.

What is given at the European music festivals is a good index of creative production in these countries. And, apart from the revivals of time-honored works, the bills include some music which is due to cross the Atlantic in a short time. By consulting these lists, New York and Chicago, as well as other American centers, may gain an idea of what type of European music the next few years will bring to their hearing.

Except for such important shrines of tradition as the Bayreuth, Salzburg and Munich festivals, the year's European meeting grounds of musical minds reveal notable activity in the chamber orchestra and choral realms. The half century in which we are living may well go down in musical histories still to be written as the era when smaller ensembles joined forces with the human voice. A cappella vocal forms and chamber music are very evidently, in this time of supreme musical unrest, developing in ways that may have great influence on the future.

At Prague and at Venice a great variety of scores of all nations in the modern mold stand revealed by the International Society for Contemporary Music. Formally divided into an orchestral and a chamber music festival, the programs somewhat overlap. It may well be that the differences between chamber music ensemble and orchestra are being subtly eliminated.

The orchestra of the future will be smaller, it is safe to prophecy; already—despite the popularity of the more obvious programs, music of bees and locomotives—scoring for huge ensembles has grown

decidedly less popular. The men in the vanguard, Stravinsky, de Falla, Bartók, Schönberg, in their employment of the ensemble show a tendency to etch with a fine needle and a greatly complicated technic, instead of painting with the huge, oily brush of a Strauss. The ballet has linked forces with the small ensemble, sometimes accompanied by voices, as in Stravinsky's "Noces" and de Falla's "El Amor Brujo."

A curious tendency of the time—perhaps the result of an exhaustion felt in the symphonic poem and other free forms—is a return to antique models. The shearing away of the great mass of overlaid orchestration has revealed something of the aimless nature of the paths composers have been treading. Pizzetti is devoted to old modal idioms. The British choral composers, notably Gustav Holst, have returned in cases to the square-toed Tudor harmonies—though Sullivan, with his predilection for the madrigal, may have led the way here. The polyphony of an older day is being revived—with a difference—and the vaunted polyphony of the present may have to build on this foundation.

In the orchestral realm the concerto grosso of Handel's day and the partita of Bach's are being brushed off. The monodrama is being cultivated by Schönberg in a form that the Schumann of "Manfred" would hardly recognize.

Truly there is nothing absolutely new under the sun!

MEN AND CONCERT-GOING

OF the greatest interest, as indicating the increased support for music today, are the statistics prepared by George Engles, manager of the New York Symphony, in which the fact that more men go to concerts in this decade in America is established.

It used to be something of a task to wean the American business man to the requisite attitude toward the production of music. He understood the virtues inherent in most other salable goods, but had a tendency to relegate melody to the "luxury" class.

Today that is changed. The foremost orchestras and opera companies of the United States claim the support of captains of industry, and are in many cases administered with a business thoroughness that would do credit to a banking institution. And a civic orchestra is an asset which has great advertising power.

Not only in the executiveship and sponsoring of these great enterprises, but in their moral support, the most prominent citizens of the various American centers of music are enthusiastically active.

The level of appreciation is rising year by year among the people at large, and wider latitude is being extended to conductors in the matter of the musical diet which they may furnish their patrons. Today new works are received with interest not only in the two or three biggest metropolises of the United States, but in some ten or more centers which maintain symphony orchestras.

In the growing attendance figures for men, as compared to audiences made up largely of women some twenty years ago, our orchestral programs have proved their universality of appeal. Children today also have their needs provided for in special programs. Herein may lie one of the secrets of the phenomenon. For the boy, as has been said, is "father to the man."

AMERICANS TO THE FORE

SUMMER symphonic concerts over the country bear evidence to the fact that American composers are being increasingly represented on our programs. A glance at the lists of the Lewisohn Stadium, the Hollywood Bowl, the Cincinnati Zoo and Chautauqua is most encouraging to lovers of native art. Griffes' "Pleasure Dome of Kubla Khan," Schelling's "Victory Ball," Loeffler's "Poem" and Sowerby's Suite "From the Northland" have been heard at the New York Stadium; and Rubin Goldmark's "Negro" Rhapsody and Harriet Ware's lyric poem, "Undine," were given at Chautauqua. All-American lists were played in Cincinnati, while Bloch and Gardner were guests with the Hollywood Bowl forces in their own works this summer. Howard Hanson conducted his "Nordic" Symphony and "Lux Aeterna," and Edgar Stillman Kelley his prize work, "The Pit and the Pendulum." Surely this is not a meagre American menu for a season in which music is supposed to be a minor issue.

Personalities



Pianist and Daughter in "Flower Duet"

When Elly Ney, pianist, sailed with her husband, Willem van Hoogstraten, for a concert tour of European centers this spring, an important member of the travelling artist family was their little daughter, Elinor. Mme. Ney remained abroad to fulfill concert engagements in Berlin, Munich, Wiesbaden, Bonn, Cologne, Vienna, Dresden, and other cities in Germany, and in Switzerland, Norway and Sweden. At the completion of her tour in January, 1926, she will return to America. Mme. Ney is a living proof of the fact that a woman may succeed in fulfilling the dual duties of mother and artist. She takes great pride in the fact that, although her concerts keep her exceedingly busy, she is never too occupied to supervise the upbringing of her daughter.

Schelling—Foreign languages are no obstacle to Ernest Schelling, composer and pianist. Last summer he sent to the press department of Concert Management Arthur Judson an article from a Chinese publication, purporting to be a review of the first Chinese performance of "A Victory Ball." Now he has sent Turkish and Serbian newspapers, said to contain interviews with him and Arthur Train, relating to their new opera.

Chamlee—Mario Chamlee, tenor of the Metropolitan, who is appearing with the Ravinia Opera Company, near Chicago, motored to his destination from his country estate at Wilton, Conn. On the way, he passed two days in Cincinnati. While there he was asked to hear several persons sing and was interviewed by reporters. "That's one feature of having your name before the public," said Mr. Chamlee recently, "you never can go along for any length of time as a private individual. I'd like to make one journey somewhere, sometime, as John Jones, or Samuel Smith, and see what would happen!"

Stoessel—An exceedingly versatile personality is found in Albert Stoessel, who has just completed his fourth season as conductor of the New York Symphony in its annual summer engagement at Chautauqua, N. Y. Only a few years ago William E. Walter, now director of the Curtis Institute of Music in Philadelphia, in an article describing a concert given at General Pershing's headquarters in Chaumont, France, spoke of the work as conductor of Lieutenant Stoessel, who later was appointed conductor of the New York Oratorio Society. Mr. Stoessel undertook the organization of the new music department in New York University in 1923. His most recent appointment is as conductor of the Worcester Music Festival, where in the fall he will lead the New York Symphony and the Festival Chorus in Beethoven's Ninth Symphony and other choral works.

Patton—Whatever may be the pangs of artistic temperament with which certain artists are afflicted, Fred Patton states that he will have none of them. The bass-baritone, who has been singing as soloist at the Cincinnati "Zoo" orchestral forces in a recent interview with the *Enquirer* of that city, spoke as follows: "Perhaps Barnum was right, but I doubt if the public cares what a singer's point of view is on any subject so long as that singer can sing, and when it comes to artistic 'temperament,' I doubt if any sane person above the kindergarten grade believes a word of it. Every singer is a law unto himself in that there are certain arias and songs with which he can do more than with others. Perhaps he may consider one song his greatest achievement, but, if the public selects another song, he would be mad to let artistic 'temperament' come to the fore and insist on singing his choice."

Point and Counterpoint

By Cantus Firmus, Jr.

Every Ditty Has Its Day!



WE have been working lately on a series of programs which would be appropriate for various celebrations. There is really a very large field, you know, and it is remarkable that no conductor has as yet arranged an "All-Fools' Day" List. For instance, our program for St. Swithin's Day would include "The Deluge" by Saint-Saëns, the "Raindrop" Prelude of Chopin, "Jardins sous le pluie" by Debussy, "The Tempest" and the "Storm" Overture of Tchaikovsky.

We might also use Handel's "Hailstone Chorus" and "Water Music," "Rain" by Brahms, and excerpts from various "storms" such as those in "William Tell," "The Flying Dutchman," "Oberon," and "Otello." At the end, just for fun, we would play "A Perfect Day." In honor of St. Swithin we are also writing a suite based on some of the dramatic successes of recent seasons. It will include "Rain," "Thunder," "Lightning," "The Storm," "Tarnish" and "Rust."

Some Heart Ballads

WE have partly finished our list for St. Valentine's Day, and we intend the music to be played on heart-shaped instruments decorated with mistletoe. Beginning, of course, with "Ich Liebe Dich," we expect to present "All Alone," "Alice, Where Art Thou?" "Hearts and Flowers," "O, Take this Ring" from "Sonnambula," "Sigh No More, Ladies," "Liebestraum," and "The Bee's Wedding."

FOR Labor Day we are going to have first the "Anvil Chorus" and then Cherubini's "Two Water Carriers." When Loud the Brazen Hammers Sound" and "The Harmonious Blacksmith" will follow.

JULY FOURTH has, as yet, only two numbers, Stravinsky's and Handel's "Fireworks," while Election Day includes "Ritorna Vincitor" and "Remember What I Promised Thee."

His Cue

MANAGER: "If customers come for pianos, flutes, mandolins, sheet music or anything else, you know what to show them?"

Boy: "You bet I do, sir."
Manager: "And if somebody should wish to see a lyre—"
Boy: "Yes sir—that's when I call you, sir."

Beautiful, But . . .

(From a Far West Concert Notice)

HE, of the mighty temperament, thrilled another big audience last night with eurythmics and nuances drawn from musicians who give him their entire store of possibility . . .

with his own particular emphasis. . . . Virility and outward flow of pulse that never lapses into dying waves, but volutes with winging freedom to the inward ear are conveyed to the hearer, no matter whether he be novice or expert . . . the old waltz all but started the timing foot to gyrating . . . a program which was beautifully concise, adding to the charm of the great wide open."

Div-as

"MME. MARIA JERITZA will not plunge off Cape Gris-Nez to swim the English Channel, though she is the champion high diva of the Metropolitan Opera House," comments Roy K. Moulton in the New York American. Of course not; that is a stunt she would naturally leave to the tenor who takes the part of *Ero*. However, the "jack-knife" which this singer does from the parapet of St. Angelo Castle in "Tosca" is sufficiently realistic.

Another Job

THE young wife was in tears when her husband came home.
"What is wrong, darling?"
"Oh, that maid! She smashes everything she touches."
"Good! Send her over next door immediately. Mrs. Spuggins wants someone to help her move her piano."
A. T. M.

Tuning Up

WHEN August's flies their toll have took,

And summer clothes are only roo'ns,
Tenor Titus scans his engagement book
And Mezzo Millicent digs up toons.
All deadly ditties she forsook
Coloratura Cora croons!

Revenge

AFTER the beginning of the third group the "meanest man" found the concert rather boring, so he turned to his wife and said:
"Ethel, pinch the baby."

A Matter of Form

AFTER hearing Verdi's "Manzoni" Requiem again, we are of the opinion that future performances should be restricted to those with costumes and scenery.

STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

"The Instrument of the Immortals"

can premiere of "Faust," but the language is not mentioned. The opera was given at the opening of the Metropolitan, Oct. 22, 1883. The cast included Christine Nilsson, Sofia Scalchi, Louise Labache, Campanini, Del Puente and Novara. Vianesi conducted.

???

Song Translators

Question Box Editor:
Does the translator of song poems need to be a musician also? If so, please explain why. G. C.

Buffalo, N. Y., Aug. 22, 1925.
A translator who goes in for this sort of work should be a musician and preferably a singer, but, judging from the abysmally bad translations that one usually sees, those who make them are neither one nor the other. The prerequisite in a translator is a minute knowledge of the language into which

he is translating, for a good dictionary will help him out of the original language. It is practically impossible to translate a song poem literally, keeping the rhyme and stress of the original, and an added difficulty is the fact that certain voices cannot make some of the vowel sounds in certain ranges, all of which must be taken into account.

???

First Bayreuth Festival

Question Box Editor:
Will you kindly give me the date of the first Bayreuth Festival and the names of the music-dramas presented on that occasion? W. T.
Germantown, Pa., Aug. 27, 1925.
The first series to be performed in the theater of Bayreuth was the "Ring" cycle, given from Aug. 13 to 17, 1876. This was repeated Aug. 20 to 23.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Rubinstein's "Quixote"

Question Box Editor:
I have been unable to find an arrangement for four hands of Rubinstein's "Don Quixote." Is there one in existence?
C. L. S.
Mount Vernon, N. Y., Aug. 22, 1925.
An arrangement for four hands at the piano was made by no less a personage than Tchaikovsky.

Conductors at the Colon

Question Box Editor:
Can you tell me who were the conductors at the Teatro Colon in Buenos Aires from 1892 to 1898? Was Toscanini among them?
G. C.
Philadelphia, Aug. 15, 1925.
The Colon was not in existence then.

The new Colon was opened in 1908. Perhaps you mean the conductors at the Teatro Opera, who were as follows: 1892, Conti, Cimini; 1893, Conti, Campanini; 1894-97, Mascheroni; 1898, Mugnone. Toscanini did not go to the Colon until 1901.

???

American "Faust" Premiere

Question Box Editor:
When was Gounod's "Faust" first given in America and where? In what language was it sung? When was it first sung at the Metropolitan and who were the singers on that occasion?
Z. Y. X.

Brooklyn, Aug. 16, 1925.
Lahee, in his "Annals of Music in America," gives Philadelphia, Nov. 18, 1863, as the place and date of the Ameri-

Contemporary American Musicians

No. 393
Beatrice Mack

BEATRICE MACK, soprano, was born in New York City, where she received her general education. Miss Mack began her vocal studies under Bessie Bowie, New York teacher, and followed her work under Miss Bowie with a year of study in Italy, where she went to coach and gain practical experience in the coloratura rôles of standard Italian operas.



Beatrice Mack

engaged for a tour of the Province of Parma. During that tour she appeared

as Lucia in Donizetti's opera, and as Rosina in "The Barber of Seville." Returning to Milan, Miss Mack was engaged at the Teatro Carcano, where she sang in performances of "Rigoletto" with gratifying success. She made her first New York appearance as Micaela in a special performance of "Carmen" in the Manhattan Opera House, and shortly after made her recital debut in Aeolian Hall. Three subsequent appearances in recital with Beniamino Gigli, tenor of the Metropolitan Opera Company, were events in which Miss Mack won honors. These appearances were made in Carnegie Hall and the Biltmore Hotel in New York, and in Symphony Hall, Boston. Miss Mack has appeared in concert and recital in many of the larger cities of the East. Her repertoire includes more than a dozen standard operatic rôles, and representative song literature of the French, Italian, German, Spanish and English schools. Miss Mack lives in New York City.

Visiting String Classes of Master Schools on Pacific Coast

THE accompanying article is the fourth in a series by Marjory M. Fisher, representative of MUSICAL AMERICA in San Jose, Cal. Miss Fisher describes a visit to the master classes of César Thomson, Samuel Gardner and Felix Salmond at the California Master School of Musical Arts.—Editorial Note.

San Francisco, Aug. 22.

STRAINS of Tchaikovsky's Violin Concerto greeted me on my exit from the elevator. Following the sound to its source, I came to a closed door upon which there was a sign: "No admittance except to students for their appointed time with César Thomson."

A mixed group of men, women, boys and girls, adults predominating, were gathered in talkative clusters near the closed door. A young woman came forward to greet me. It was Harriet Schreyer, Professor Thomson's invaluable assistant. The private lesson extending beyond the time set for the class, Miss Schreyer opened the door, the master nodded, and what was a private lesson soon became a class lesson.

The master, ever alert, a cigar emerging from the parting between his moustache and beard, violin tucked under his chin, sat erect in his chair playing in unison with the student. Playing entirely from memory, eyes constantly upon the pupil, his bowing ever straight, true and powerful, he draws a tone that makes the pupil's pale into insignificance. One notices the youthful appearance of his hands. They look as though they belonged to a man half his age.

Continuing with the lesson, fingering problems were considered, and the master made it clear that whenever possible the fingering must coincide with the rhythmic movement of the passage. The pianist also received the master's attention and constructive criticism. A young woman then announced that she would play the Bruch Concerto, and, after starting it in a frenzied manner, the master directed her to try the second movement in order that she might gain the desired repose.

"If you think of something that you love to remember, you will make it alive," suggested Mr. Thomson, and the master played the passage *con amore*. He was able to convey more with a growl than many folks can convey with a large English vocabulary! Gestures with bow or cigar, usually preceded by the beating of a tattoo on the floor with nervous feet, punctuated the lesson period.

There was also a little humorous by-play of an interesting nature, especially when the master allowed a strain of one concerto to lead him into some other masterpiece, a performance which was accompanied by a witty remark.

At the end of the lesson Professor Thomson asserted that music, like German philosophy, is founded upon an idea and its development. "Find the idea and stick to it," is his motto. And thus César Thomson "sticks!"

With Samuel Gardner

"And to think it has been only a week! Thank you."

"Thank you. Not every student will stand for it; not every parent wants it; and not every teacher dares to do it!"

We arrived in Samuel Gardner's classroom just in time to hear this exchange of tributes, and lost no time in ascertaining the reason therefor. The young instructor had, it seemed, worked a miracle. The student was an advanced player with professional experience but had worked under the handicap of a bad position. For one week Mr. Gardner had worked with her, having her play nothing but scales and arpeggios, while he en-

deavored to establish the correct fundamental position. On this day she had found herself, "violinistically," as she said. Technical problems which had baffled her for years were now simple and perfectly executed, thanks to Mr. Gardner's corrective measures.

"Now that we have established the best position, we can go ahead and do the concerto; but what would have been the use in trying to build further on an erroneous foundation? Do you observe that I never mentioned the exercise to be corrected, but that that took care of itself as soon as the correct fundamental position was established? It is correct *grounding*, not continual practise, that makes one play in tune. One must work for a proper coordination of the bodily muscles. The neck muscles must be relaxed as well as those of the hand and arm, or one will surely hit the rocks," warned Mr. Gardner.

Both the minutest of technical details and the specific musical ideas underlying a composition are subjects for consideration in the Gardner class.

Getting a Good Tone

"That was a good tone! Do you know why? You hit it and then let go." And to another, "Your bow is too tight. If the stick can give without pinching it, you will get a better tone. Don't use the whole arm for those little notes."

A thirteen-year-old girl asked, "May I do a different concerto? I don't like that one!"

"Who is the judge?" asked Mr. Gardner.

Sternly, yet kindly, the artist made it clear that the student must respect the decisions of the master, who is working solely for the best interests of the student. He told an anecdote of his own student days under Franz Kneisel, when the lesson of respect for authority was enforced upon him.

Another interesting incident occurred when a young man was playing a Sevcik study in double stops. During its performance the master remarked, "Do you know, he's getting that just right—difficult finger combinations, crossings, and all!"

Then Mr. Gardner explained that the young man's was the most hopeless case that had ever been presented to him. He asserted that he would not have been accepted as a student at any conservatory when the fates brought him into this class. He had applied himself diligently and played Sevcik better than the more advanced pupils. "All of which goes to show how careful one must be in turning down students who really want to study," said Mr. Gardner.

While much time is devoted to the primary essentials of technical mastery, Mr. Gardner always views a composition from the musical standpoint, insisting that the pupil use his instrument to interpret the music and not to display the violin.

"Individual notes do not mean a thing in life," he said. "Each must be considered in its relation to the whole and viewed as a component part of the entire musical idea. I want my pupils to love their work as I love it. It is upon your generation that the future of American art depends. It cannot grow from a weak foundation. That is why we must work for fundamentals. It takes patience to establish complete technical mastery, and we must cultivate it in order to establish a firm foundation for the art of violin playing."

Another master of the bow and strings

whom we visited is Felix Salmond, 'cellist.

Mr. Salmond claims that the 'cello should be approached as a solo instrument, not as an orchestral unit, as he believes to be the usual custom among 'cello students.

Appreciating the 'Cello

"People would like the 'cello if they heard it played properly!" he assured us. "The reason so many say they do not want it is because they have heard it badly played. A beautiful tone is the first essential for a stringed instrument. In order to get it I have had to alter the bowing of every student that has come to me. You must have the tone in your thought before you touch the 'cello."

"You don't listen to either your left or your right hand," he said to one pupil. "You're sleepy and soporific, and you play that way!"

The boy woke up a bit and was rewarded with, "That's the best tone you've had all morning! You play before you think! Always think before you play. I would rather you played with lots of mistakes and put some punch into it than in so lifeless a fashion with fewer mistakes! Now, play that for class tomorrow, and don't play like a centurion!"

The next youth was asked to play a scale.

"Never play your scales with a vibrato unless it be in long, sustained notes for tone work," said Mr. Salmond. "And I'd like you to play B flat, old boy! Take time to start. You have all the time in the world. Get your finger in the right spot before you begin. A good beginning and a good ending are more than half the battle! Trill with the finger, not with the whole hand."

Mr. Salmond was very careful about correct fingering, bowing and phrasing, and said that he often spends time out-

side of the classroom marking the students' music. When a certain number is marked for one pupil, others copy the markings into their scores. Mr. Salmond wants a number played with the same bowing and fingering each time it is played. He encourages and helps the student along through a class lesson by frequent comment. "Good! Better! Much better! Use it (the bow). Save it! Now use it! Very good!"

Rhythm seems to be especially difficult for some 'cello students, and the master stated that much of the irregularity is caused by failure to hold tied notes long enough. "Very few players really hold them for their full value."

A student who fails to enter on time is advised that if he will hear the accompaniment mentally when he is playing by himself, he will never make such a mistake. All too seldom does a pupil give thought to the piano score when studying a composition.

Mr. Salmond credits Josef Hofmann with this delightful bit of wisdom which he handed on to his class: "There are two personalities when you play, and the one over there is the policeman!"

One leaves the classroom echoing one of Mr. Salmond's favorite expressions, "Very good, old chap!"

MARJORY M. FISHER.

Yeatman Griffith Begins Third Master Class Series in Portland, Ore.

PORTLAND, ORE., Aug. 22.—Yeatman Griffith, New York teacher of singing, assisted by Mrs. Griffith, began his third master class series on Aug. 10. The class is the largest Mr. Griffith has had in the three summers he has visited Portland, students coming from fourteen different States. Otto Wedemeyer, baritone, is the local manager for the course.

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Kitty Cheatham Reflects Upon High Lights of Her Sojourn in England

KITTY CHEATHAM is home again! In the cheery music room of her New York apartment she is beginning to find time to collect her thoughts upon her recent visit to England and to realize the significance of little things which at the time of their occurrence may have seemed unimportant. The memory of her highly successful London recital in Aeolian Hall on July 9 seemed to have faded into oblivion as she spoke of one golden moment in crossing on the Olympic.

"It was at sunset, on the fourth day out," said Miss Cheatham, "and as the passengers, group by group, left the deck to prepare for dinner, I found myself standing alone by the ship's railing, spellbound, as I watched a marvelous gold sunset, unlike any I had ever seen. I thought of a midnight sun I had once seen near the North Cape. The same feeling of awe came over me and I began to sing softly 'I Know That My Redeemer Liveth.'"

"An incident in the life of Jenny Lind came vividly before me. This great artist and woman, in crossing the Atlantic for the first time, expressed a desire to see a sunrise at sea. On the first cloudless morning the captain called her at dawn, and she stood by his side, silent and motionless, watching every change of shade and tint until the first golden rays shot up from the horizon. As the sun itself leaped up from the waves she burst into rapturous song, her deeply religious feeling finding expression in an aria from Handel's 'Messiah.' No wonder that Captain West in describing the scene should have exclaimed: 'No one will ever hear "I Know That My Redeemer Liveth" sung as I heard it that morning.'"

Hymn to the Sun

"With these thoughts flooding me, I was suddenly startled by a voice by my side saying, 'I have never seen anything so wonderful.' I turned and found a quiet-looking man beside me. Then he added, 'Did you ever hear of Jenny Lind's experience at sea when she sang to the rising sun?' 'I have the record of this incident pasted in the front of my copy of "Messiah," I said. 'It was vividly in my thought as you spoke to me.'"

"I have a record in my pocket now," replied my new-found friend.

"It was the same account that I possessed, one printed editorially in the New York Herald some time ago. He told me of the many times he had sung 'Messiah' from boyhood, and I sang 'I Know That My Redeemer Liveth' for him, then and there. As a significant aftermath, I was privileged to stand by the side of my friend, Malvina Hoffman, at Bush House, London, at the unveiling of her beautiful sculptural monument on July 4 representing the unity of America and Great Britain. Miss Hoffman's distinguished father, Richard Hoffman, had been Jenny Lind's accompanist on her first American tour.

"In this connection, I was made very happy when Irving T. Bush, to whose generosity London owes Bush House, told me that I had given him and Lord Balfour the text for their dedicatory addresses. I had found a copy of a speech by Lord Balfour which he had delivered in New York some years ago on Anglo-Saxon unity and had sent these two gentlemen some excerpts from it. Among the interesting figures at Bush House is one of Eric the Red, father of Lief Ericson, discoverer of America. I found much interest in London in the Icelandic songs with which I began my program.

"I had a happy informal visit at Kensington Palace the day after my arrival. Minnie Cochrane, a fine amateur musician and lady-in-waiting to Princess Beatrice, has written a great many songs for me and has often played my accompaniments. She reached London from an official visit abroad just in time for my concert. I spent two afternoons at the Houses of Parliament, as Sir Douglas Hogg, Attorney General of the Cabinet, and his family are old friends of mine. "It was my privilege to study colonial conditions in an informal way. I was invited to the Prime Minister's large colonial gathering and to receptions at the Canadian and Australian Houses."

At her recital in Aeolian Hall Miss Cheatham sang several bird songs, which



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Kitty Cheatham, American Singer

deeply interested the choirmaster at St. Paul's, where she was asked to give a special lecture-recital for the choirboys.

Miss Cheatham was invited to Bedford by the Lord Mayor in recognition of her appreciation of John Bunyan. In the old Bunyan Meeting House she stood by Bunyan's seat and sang for the few simple folks "The Song of the Shepherd Boy" and other excerpts from Edgar Stillman Kelley's setting of "Pilgrim's Progress," which is the first American choral work to be broadcast in England.

"I noted with joy," said Miss Cheatham, "that many American works are to be heard in London next season, among them Deems Taylor's delightful setting of Lewis Carroll's 'Through the Looking-Glass.'"

"I must not forget my brief visit with Graham Robertson, Scotch-English illustrator and writer, who illustrated my collections of songs for children. Mr. Robertson's lovely Surrey home is a stone's throw from William Blake's cottage and near Barrie's home. He produced his own history of Guildford in pageant form, with appropriate music, in the latter part of May."

Miss Cheatham also spoke of Mrs. Frederick Coolidge's musical gatherings in London and her gratitude that this great American musical benefactress had been officially honored in London by the Royal College of Music for her work in stimulating interest in chamber music.

"I returned just in time to hear the splendid choral work of the New York University Summer School Chorus at their recent concert. It was inspiring to hear them conclude their program with the 'Hallelujah' Chorus, under the leadership of Dr. Hollis Dann, and to listen to the lovely singing of the chorus of women under John Warren Erb.

"Look at these piles of letters and manuscripts," said Miss Cheatham. "I must not complain, but handle them gratefully, knowing that they mean a season of work, and I love work."

P. I.

Cincinnati Musicians Marry

CINCINNATI, Aug. 22.—Rosemary Ellerbrook, organist of the First Universalist Church, and William Charles Stress, assistant director at the WLW Radio Station, were married recently.

PHILIP WERTHNER.

Louis Graveure Closes Master Class Season in Los Angeles

LOS ANGELES, Aug. 22.—Louis Graveure, baritone, has concluded his summer master classes here and is now in San Francisco, where he opened his four weeks' course on July 27. Every available period of his time was filled during his six weeks' course, the peak of the auditors' class being reached in June, when 200 students and teachers attended. Selby C. Oppenheimer, who is in charge of the classes, announced that all San Francisco time was engaged two weeks before the opening of the class. The demand for lessons has been so great that Mr. Oppenheimer has announced that Mr. Graveure will return

to California for a fourth season next summer, beginning in Los Angeles on June 7, with classes in San Francisco following. Enrollments are already being made in both cities.

Brilliant Harmonies Found in Nature's Bird Choirs

[Continued from page 5]

to fill a round hole, but doing his level best with the odds against him.

"Down in the tufts of grass or clover his mate is listening expectantly for his assuring effort at melody. Perhaps she has done as others of her sex do to the genus man—told him he sang beautifully, just to get him into her net of matrimony. She may even believe in him and prefer reedy tones. Some ladies like blatant saxophone and encourage youths to blow its coarse blasts. Dick sings away faithfully in spite of competition which puts him into the discard for onlookers. Perhaps he don't mean the dispiriting ring to get into it, but philosophizes that he is a smaller bird than the meadow lark which has such a big tone and that his colors not being brilliant nor his flights dizzying he can't amaze.

"When he has sung his two notes and their tweets edge for finish, he lifts himself for a direct dart to the nest. Then his colors show up. On the wire he seems a neat little bird with forked tail, grayish brown of hue as to back, and white throated. But hidden about his legs and breast is a dash of yellow, vivid and confident in its blend with the other hues. This gives to his flight a bit of extra sunlight. He likes to exploit this side of himself and flaunts like a bit of flame in challenge to his decorated associate, Robert of Lincoln. He is demure until he flies. Then he matches his other green clad woodsman, Robin Hood.

Programs Are Free

"Things like these can be picked up of a summer afternoon on Wisconsin countrysides if one be lazy enough to loaf along and observe without studying.

It is an Elderly weakness to not be flaringly accurate ornithologically. Shameful to care so little for technic in music, pictures, books, trees, flowers and birds. But what will you if one be built so he just learns by being friendly and seems firmly to believe he gets a certain essence that way which oozes away in accomplished accuracy?

"By the reediness of the twitter at the end of Dick's short story, one could put him among the sparrow or blackbird fraternity at times. This thing of not knowing a bird's, a flower's, a tree's or a person's real place in life does fret some people. A royal good man I cared for could not, would not, fold away another man's name until he knew just what that man's business was and where he lived. Not to say he card indexed the stranger thereby and gaged friendliness accordingly, because he never did do that sort of thing.

"But he had to have the matter straight and—well, this is a good stopping place since the sun is dipping low and there is still some stepping out to be done before home and supper put on a finishing touch to the afternoon's jaunt. One likes to call it supper at such moments that suggest coziness and all the comforts of a home—and, maybe, as the song puts it 'two brown arms at the journey's end.'"

Orpheon Club Visits Canada

LEWISTON, ME., Aug. 22.—The Orpheon Club, a men's choral society in Lewiston and Auburn, left by automobile on Aug. 16 for a trip to Quebec. This club is made up of French-speaking citizens. The party included some sixty people. The club last visited Quebec in 1916.

ALICE FROST LORD.

Milwaukee Suburb to Sponsor Concerts

MILWAUKEE, Aug. 22.—West Allis, a suburb of Milwaukee, has found single band concerts so much in demand that a long series will be given each summer. A stand will be built on the Lincoln School grounds, and the City Council has offered to appropriate the money needed to supply fine band concerts each year.

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Organ Literature Grows in Richness and Color

By SYDNEY DALTON



VIDENCE is not lacking that the organ is coming to the front as a solo instrument. It is true, of course, that organ recitals have always been prevalent and well attended. But the attendance was due largely to the fact that there was seldom any admission fee charged. And it must be admitted that the average organ recital of yesterday was a pretty dull affair, despite the colorful possibilities of the instrument. In the past, of course, there have been some remarkable organists, but the modern mechanical improvements in construction, due almost entirely to the introduction of electricity, have been paralleled with an increase in technique and capacity on the part of the performers, which has been reflected of late in the drawing power of some of the recital givers.

Three Pieces for Organ by S. Karg-Elert

Not only has the present day organist a remarkably fine instrument upon which to perform, but he has as well a rich literature for the instrument, both original

and transcribed, from which to choose his programs. One of the outstanding composers for the instrument is Sigfrid Karg-Elert. He is not perhaps one of the most popular, because neither his style nor ideas are of the kind that find sympathetic understanding among the average listeners, nor are his pieces easy to play. Of recent publication are three numbers from his per "Sunset," "Starlight" and "Elegiac Poem" (Arthur P. Schmidt Co.). Here is real organ music of admirable quality. The composer is the possessor of a rich and ripened imagination. His harmonic sense is particularly keen, with the result that these pieces are a constantly shifting kaleidoscope of harmonic color, adapted with nicety to the instrument for which they are written. The mood of the first contrasts well with the brilliant, exacting "Elegiac Poem," which is a very difficult number, but very worth while.

Three Anthems for the Church by E. S. Barnes

Edward Shippen Barnes is an outstanding composer of music for the church and for the organ. His writings have an individual quality which sets them off from the generality of works of a similar nature. Three recent publications for mixed choir are well worth the attention of organists and choirmasters. They are entitled "I Know No Life Divided, O Lord of Life, from Thee," which in-

cludes a baritone solo; "The Day Is Done," an excellent piece of unaccompanied singing, and "Father, Whate'er of Earthly Bliss" (Oliver Ditson Co.). There is no appeal to those who like the banal, ear-tickling style of church music, but these anthems will find a welcome place in the library of the choir conductor who wants only the best.

Part-Songs for Men's and Women's Voices

Among some new numbers for chorus of men's voices there is one by Joseph W. Clokey, called "The Musical Trust," that should be instantly successful with glee clubs. The composer makes use of a number of well-known tunes and handles them in a humorous manner that both singers and listeners will enjoy. From the same press (C. C. Birchard & Co.), and for the same combination, is a number by Bryceon Treharne, "Reuben Ranzo," a chantey, with a solo that persists throughout. This number, too, is effectively written.

From the Birchard press there are three pieces for female voices that deserve attention. Elizabeth Cook's "Swallow Dance" makes effective use of augmented triads and has an ingratiating manner. It is a fairly long number, considerably enhanced by a freely moving accompaniment. Samuel Richards Gaines has arranged Francis Ames'

"Carmelina" for women's voices (there is a version for mixed voices, also). An allegro movement shifts into a waltz rhythm that is bound to be popular. Finally there is a two-part arrangement of "I Waited for the Lord" from Mendelssohn's "Hymn of Praise."

"Double-Crossed," an Operetta by W. F. Harling

W. Franke Harling, composer, is discovered in a decidedly unfamiliar guise in his operetta entitled "Double-Crossed" (C. C. Birchard & Co.). In the first place, the work is designed for boys, and as such it is necessary to lapse into decidedly rhythmical figures of a popular nature. And, too, there must be a constant flow of tunefulness if boys are to be interested. These characteristics are strongly in evidence in this score. There is one number, in truth, that deserves a place in the repertoire of every dance orchestra: the seventh number, entitled "Saxophone Blues." It is a first class fox-trot and, crowning glory! it is written for saxophone solo. Seventeen persons are in the cast, and the scene of both acts is a camp in the woods. There is a well sustained interest in the music; and the libretto, by Robert F. Allen, is sufficiently well knit to hold attention throughout.

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National Music League Widens Scope to Include Members of Women's Clubs

THE National Music League, Harold Vincent Milligan, director, and Vera Bull Hull, associate director, is looking forward to a full season, when it will widen its activities to include members of the various women's clubs, granting them the privileges of students to receive student rate tickets to most of the concerts given during the season, as long as the supply of tickets lasts. The membership of the League now numbers some 8000, including a substantial enrollment of school children as well as music students.

In addition to aiding the student in obtaining reasonable rates to concerts, the League also acts as a clearing house for young artists. Although not in any sense a managerial agency, it frequently cooperates with the different bureaus and often acts as a medium between the well-equipped artist and those wishing to obtain good artists at a reasonable figure. The League has refused to exploit mediocrity, recognizing the difference between young artists, whose value is small on account of limited experience and reputation, and those who rush into the field unprepared.

The League expects cooperation from clubs, musical and otherwise, which enlist musical talent and expects to open a large and healthy field, thereby enlarging the musical public of the United States, at present estimated to be only about two per cent of the population.

The League's information bureau is another phase of the organization's ac-

tivity which is proving valuable. It keeps a file of the names and addresses of teachers, accompanists, managers, musical organizations and piano and musical instrument manufacturers or dealers. It also has a housing committee and assists patrons, parents or students in finding homes in New York.

The League is now becoming established on a nation-wide basis. It has been officially endorsed by the General Federation of Women's Clubs and the National Federation of Music Clubs, the presidents of which are on the League's board of directors.

The organization has been a great force in abolishing the "dead-head system" and discourages all gratuitous services by artists and students. It is incorporated and functions as a non-profit making corporation, with a board of directors and executive committee, the latter consisting of Richard Aldrich, Mrs. Otto H. Kahn, Mrs. Charles S. Guggenheimer and others. Distinguished musicians act in an advisory capacity.

Music Is Feature of Chautauqua Religious Convention

CHAUTAUQUA, N. Y., Aug. 22.—The convention of Fine Arts in Religion, held here from Aug. 7 to Aug. 9 under the direction of H. Augustine Smith, was attended by many delegates from the National Association of Organists and from churches and music clubs in nearby cities. The finale of the meeting on Sunday night was a special musical program consisting of works of young geniuses. The numbers included the

Gloria from Mozart's Twelfth Mass, Mendelssohn's Overture to "A Midsummer Night's Dream," and hymns by the young Milton, Joyce Kilmer, and Edward Everett Hale. There was a choir of 600 voices and the New York Symphony played under Albert Stoessel.

Kirksville Applauds "Maritana"

KIRKSVILLE, Mo., Aug. 22.—"Maritana," given by the music department of the Teachers' College as the concluding number of the Annual Festival of Music and Drama, was one of the biggest undertakings of its kind seen in Kirksville for some time. More than 100 students took part. The director was R. E. Valentine, and those in the cast were Bernice Humphrey, Ben Weaver, May Bentley, Robert Milstead, Adam Decker, John Neff, Hugh Miller, Sam Downs and Marie Winter. Johannes Goetz led the orchestra.

PAUL J. PIRMAN.

Margaret Spaulding Heard in Jamestown

JAMESTOWN, N. Y., Aug. 22.—Margaret Spaulding, soprano soloist of the First Presbyterian Church of Pittsburgh, gave a recital in the Hotel Jamestown recently. Her program included classic and modern numbers, given in a voice of fine quality, which pleased her audience. Leola M. Fairchild, former pupil of Elizabeth Bauer, accompanied her.

ELIZABETH BUTTERFIELD.

SCHMITZ OPENS CLASS

Students from Far and Near Enroll for Piano Master Course

BOULDER, COL., Aug. 22.—Teachers and students from practically every part of the United States are now in attendance at the sixth summer master class of E. Robert Schmitz, pianist. A unique feature is the large number of teachers who have been members of former classes, attracted by Mr. Schmitz' modern musical ideas and the enthusiasm which he engenders among his students. Although Mr. Schmitz has gained wide popularity as an exponent of the moderns, he denies that he has abandoned the classics and always includes works by Bach, Beethoven or Chopin in his programs. This fact is appreciated by the members of his class, who wish to gain an all-around knowledge of music.

Despite the fact that Mr. Schmitz has introduced works by American composers, including Emerson Whithorne, John Alden Carpenter, Charles T. Griffes, Marion Bauer, Deems Taylor and others, in his programs aboard, he says that there is no longer a thrill in giving a first performance of a new work. He is interested in the modern trend of thought and manner of expression and believes that the moderns have the right to be heard.

Mr. Schmitz expresses gratification at the type of student enrolled for his class this summer.

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Mme. Samaroff performed the Schumann Concerto with evident feeling for its essential lyricism. It was excellent piano playing, fluent, admirable in tone and thoroughly musical.—New York Sun, Jan. 16, 1925.

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BUSH ADOPTS SYSTEM OF SEMESTER-HOUR CREDITS

Chicago Institution Enters Twenty-fourth Year Offering Many Advantages to Music Students

CHICAGO, Aug. 22.—The new year book of the Bush Conservatory, just issued, lists as an important change in the educational policy of the school the adoption of the semester-hour system of credits, replacing the old point system, an alteration made in order to put the Conservatory in closer touch with the great universities of the country.

Credit by semester-hour unit, is based upon the study of a subject in one class lesson a week, with a requisite preparation of two hours, throughout the semester of eighteen weeks. This will constitute the requirements for minor subjects. Major and secondary subjects will require proportionate work each semester.

An interesting feature of training at Bush is the admission of sororities and fraternities into student life. There are local chapters at Bush of the Sigma Alpha Iota, Phi Beta and Delta Omicron national sororities. Students of the school are also admitted to membership in the Chicago chapter of the Sinfonia national musical fraternity.

The department of Dramatic Arts and Stage Craft, under the direction of Elias Day, holds a unique position among American institutions of theatrical training. The Little Theater and ample studio space are among the new items in the equipment of this department.

Excellent dormitories are also included among the resources of the Conservatory. One entire new building has recently been taken over as an additional

dormitory, where students wishing rooming quarters only are taken care of. The main dormitories supply both lodging and board.

Among other items of interest in the Bush curriculum are included ensemble training under Richard Czerwonky in the Bush Orchestra, a large list of prizes, free tuition for qualified students in the Bush Master School and the advantages of association with a large and brilliant faculty.

Among the prominent musicians engaged for next year's instruction are Jan Chiapusso, Edgar Nelson, Julie Rivé-King and Ella Spravka, in the piano department; Louis Kreidler, William Phillips, Alice Phillips, Arthur Middleton, Emerson Abernethy, Mae Graves Atkins and Nelli Gardini, in the voice department, and Richard Czerwonky, Bruno Esbjorn and others for violin students. Theory will be taught by a large staff, which includes President Kenneth M. Bradley and Edgar A. Brazleton. There will be instruction in all branches of theoretical and practical music, including normal training and ensemble. There will also be special instruction for children.

With the opening of the fall term, Sept. 14, the school will enter its twenty-fourth year as one of the best known musical institutions in America.

New Symphony Makes Its Début in Lima, Ohio

[Continued from page 1]

new organization, with Mrs. Macdonald and other local musicians planned then to form a symphonic organization in Lima that would be a credit to the city the State as well. It is affirmed that the beginning has been as notable, and their success in building as praiseworthy, as that of the organizers of numerous other orchestras which have grown into first rank ensembles.

A most significant fact, and one that bespeaks success of the venture, is the cooperative spirit which prevails. No salary is paid a single member of the orchestra.

Energetic action by the advisory board, headed by Donald D. John, chairman, in securing 150 sustaining members before the orchestra appeared in public, and their assurance that another 150 will be secured at once, has heartened the orchestra's Board of Directors, headed by Mr. Metheany. The other officers are: Benjamin Schultz, vice-president, and W. H. P. Jones, secretary.

The fact that among Lima's most prominent men of affairs there are many expert performers upon certain instruments has operated greatly in their favor. All these have been recruited for this new symphonic garment.

The splendid orchestra built up by Joseph N. Du Pere, musical director at Grace Church, and head of the band department of the public schools a couple of years ago, served as a splendid recruiting base for the larger and permanent body.

H. EUGENE HALL.

Bar Harbor Hears Mr. and Mrs. Francis Rogers

BAR HARBOR, ME., Aug. 22.—Mr. and Mrs. Francis Rogers appeared in a recital in the Building of Arts recently, assisted by Ethel Cave-Cole at the piano. Mr. Rogers was heard in "Si, tra i Ceppi" of Handel, "Lungi dal caro bene" of Sarti, two old French numbers and songs by Arne, Arnold, Hullah, Hatton, Dunhill, Keel and Edward German, as well as several encores. Mrs. Rogers gave "Number Three on the Docket" by Amy Lowell and original character sketches.

Alfred Hertz Returns

HOLLYWOOD, Aug. 22.—Alfred Hertz, conductor of the first and third seasons in Hollywood Bowl, returned from a foreign tour in order to conduct the closing week of concerts this summer. Mr. and Mrs. Hertz have been spending the summer in Europe, resting, studying and gathering new scores, some of which will be introduced to American audiences in the Bowl.

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Marie Morrissey Goes on Camping Expedition Among Woods in North



Marie Morrissey, Contralto, and Frank Pallma, Jr., Publisher

CHICAGO, Aug. 22.—Marie Morrissey, contralto, has left her Chicago apartment for an extended trip in the north woods. She will return from her camping expedition late in September, going East shortly thereafter to record some new songs for the Brunswick Company.

Before leaving on her vacation, Miss Morrissey, who has been filling an unusually large number of summer engagements, gave a reception and musicale for Katherine Meisle and William A. Brady. Her guests included many well known musicians and writers in the local artist colony here. Miss Morrissey gave a short impromptu program for her guests.

In the photograph above, Miss Morrissey is shown conferring with Frank Pallma, Jr., publisher, concerning some of his new songs which she is soon to use in her recordings.

Chicago Violinist Receives Letter from Roumanian Queen

CHICAGO, Aug. 22.—Milan Lusk has fulfilled numerous engagements this summer, many of which were for recitals given at some of the most prominent country clubs in the vicinity of Chicago. On Aug. 2 he played music by Mendelssohn, Wieniawski, Hubay, Massenet and Schubert-Wilhelmj at the North Shore Club. Mr. Lusk has recently received a letter from Queen Marie of Roumania, whose English title is Lady Hamilton. Mr. Lusk dedicated to her his violin arrangement of Constantine Jonnesco's "Lady Hamilton Waltz."

Floyd Jones Sings in Louisville

CHICAGO, Aug. 22.—Floyd Jones, Chicago tenor, is spending the summer in Louisville, Ky., where he is singing leading rôles in the season of operetta conducted there. He has appeared with great success in a variety of light operas. Mr. Jones was born in Arkansas of Cherokee Indian and Welsh parentage, and while in Chicago sang the leading tenor rôle in "The Temple Dancer," as produced by the Opera in Our Language foundation and the Bismarck Memorial Foundation. At the conclusion of the Louisville season, Mr. Jones and his family will go to their summer home in Long Island.

Mrs. Molter Sings in "Lohengrin"

CHICAGO, Aug. 22.—Isabel Richardson Molter, soprano, sang *Elsa's* music before a crowded audience at Mandel Hall, Aug. 14, when Prof. Bertram Nelson gave a dramatic reading of "Lohengrin," in the University of Chicago's summer lecture series. Harold Molter was the accompanist.

Mrs. McCormick Writes Song

CHICAGO, Aug. 22.—Edith Rockefeller McCormick, who for many years shared the major portion of the deficit annually incurred by the old Chicago Grand

Opera Company, and who still maintains a leading position in musical patronage in Chicago, has supplied the lyric for a new song of Eleanor Everest Freer of Chicago, composer of over 100 songs and the opera, "Legend of the Piper," performed at the Central Theater, June 14. The song will be published shortly by the William A. Kaun Company of Milwaukee.

St. Louis Hails Opening of Annual Opera Festival

[Continued from page 1]

performances have reached a state of high excellence, but the repertoire until this season has been entirely of lighter works, thus depriving the grand opera lovers of a treat such as only can be enjoyed by production in the Municipal Theater.

For the opening performance, Mr. Golterman chose Maria Escobar for the title part. Miss Escobar, heard here last year in "Carmen," was more fitted to this rôle and sang it with great fervor and dramatic expression. Her aria, "Ritorna Vincitor," was a thing of great conviction. At all times her voice was thoroughly adequate, and she gave a finished performance in every respect.

Forrest Lamont, of the Chicago Civic Opera Company, was the *Radames*, singing the rôle with virility and fine intonation.

Marta Wittkowska was a fitting *Amneris*, and Giovanni Martino as the *High Priest* had some very high lights in his limited solo work. Antonio Nicolich was the *King*, and Elizabeth Kerr sang the music of the *Priestess* with rare beauty.

Florence Rudolph headed the ballet, which assisted materially in making the Triumph Scene a thing never to be forgotten. Despite some lack of rehearsals, the orchestra, under Isaac Van Grove, provided a well co-ordinated accompaniment. The chorus sang especially well, considering it was their first appearance.

Although an audience of 5000 attended, hundreds were kept away by the impending weather, but before the evening was over the stars were shining brightly.

With almost a complete change of cast, the opera was repeated before a larger crowd last night. Charlotte Ryan had her first opportunity of singing the title rôle, and acquitted herself well. Her delightful lyric voice was heard to fine advantage and she received a warm welcome. She did not display any degree of nervousness.

Manuel Salazar, who has sung the rôle here many times before, was the *Radames* and his ringing voice stirred the audience to much enthusiasm. He was loudly acclaimed.

Rhea Toniolo, making her first appearance on an American stage was the *Amneris*. She has a rich voice of good proportion and sang the rôle with fiery spirit. The remainder of the cast was identical with the first performance.

Next week, after six performances of "Aida," "Cavalleria Rusticana" will be joined with a ballet divertissement for two performances and one act of a new grand opera by Isaac Van Grove, "The Music Robber," for a like number of performances. The book for this has been written by R. L. Stokes, music critic for the St. Louis *Post-Dispatch*. A cast of unusual merit has been picked for its presentation.

Tonight Elda Vettori, soprano, formerly of this city, will sing the part of *Aida*.
HERBERT W. COST.

Goldie Gross Appears in Concerts

CHICAGO, Aug. 22.—While most musicians have been on vacations, Goldie Gross, 'cellist, has been busy filling a number of interesting concert engagements. Sunday she appeared with great success in one of Mrs. Orchard's evening musicales. Other recitals have been given at the Ebenezer Lutheran Church, and in six engagements in the Wrigley series. She played in Michigan City Aug. 19. Her bookings for next season are unusually heavy.

Theodore Katz Opens New Studios

CHICAGO, Aug. 22.—Theodore Katz, violinist, who has recently opened new studios in the Lyon and Healy Building, is preparing for the approaching concert season. Early in the fall he will give his annual Chicago recital. His pupil, Abe Hockstein, has recently been made first violinist in the Cincinnati Symphony.

CHICAGO.—José Mojica, tenor of the Chicago Opera, has been engaged as the opening attraction of the Boulder Musical Society's new season.

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Rustic Humor Enlivens Midsummer Days of Harry Farbman, Violinist

MOST artists seem to acquire a vacation complex as soon as the spring thaw gets under way and they see the list of engagements nearing an end. European spas, the Catskills, California, the Rockies—all have their champions as the musician seeks a change from the humdrum of professional life. Harry Farbman, violinist, who has been trotting about over the globe giving violin recitals for the last few years, had other plans for spending his first vacation in America. He found a spot on the St. Croix up in Maine, which has so far been undefiled by the idling summerite.

"There are not sufficient adjectives in the English language to express the beauty of the St. Croix," said Mr. Farbman on his recent return to New York. "Previous to my discovery of the St. Croix, the French made a similar claim, back in the seventeenth century, I believe. Beyond it flows two streams, one from the West and the other from the East, forming a cross, whence comes its name."

"In addition to the usual summer amusements, there was fiddling, but of a different sort. There were Chopin nocturnes under a star-lit sky for folks who really love music; the informal concert in which one plays unaccompanied by a hindering pianist; when one plays to the accompaniment of rustling in the trees, to the distant howling of a dog, or to the purling brook nearby."

"But the climax came the other day, when the 'formal' concert was given. Our first problem was to find a piano. After scouring the neighborhood without success, we made a dash to town. At the music store we learned that there was 'plenty of chewing tobacco in but no pianos for rent.' At the hardware store, we were politely informed that they had 'just run out of pianos and didn't know when they'd have 'em in.' At the general store, there was a resemblance of a piano next to the washing machines, but 'it wasn't for rent.'"

Rescuing the Piano

"We soon came to the conclusion that if we wanted a piano, we should have to buy it. Opportunity came when a friend told us, in a mysterious manner, where a certain 'pianner' might be had. But we quickly found out that a certain important gentleman had possession of the key opening the room which housed the treasure. But we finally got the key, although the feat necessitated everything but the Governor's signature. Then followed a series of eliminations of mortgages on the instrument, after which six members of the town band removed it from the tomb in which it had rested for thirty-seven years!

"The first rehearsal was scheduled with the town pianist, who is said to have had an intimate association with the piano for more than fifty years. Continuing the quest, one lady confided that in the days when she studied piano, her teacher had discovered a new gift in her list of talents."

"Only one person in a hundred can accompany," she said, 'and my teacher discovered that I possessed this gift. I just love to accompany and I would be an awfully good accompanist for you, if only I could play the piano.' I agreed that this inability would be a slight hindrance, and continued the search. The next prospect seemed more promis-

ing, but since she was a member of the baseball committee, which was holding a series of conferences, there could be no rehearsal for five days. Finally, a pianist from Boston happened along and our troubles were over."

"The next problem was to get the audience. Whereupon a courageous member of our camp won the appellation of Paul Revere by jumping into a waiting, prancing Ford and dashing about the village, warning the natives of the impending recital. The evening finally arrived, with an audience of freshly-scrubbed faces. Then it became quiet, peaceful as I played. There was a lady eighty years old, who had never heard a note of good music! Perhaps it is only on a vacation that such experiences come, and I recommend the practice of getting back to nature to rekindle one's inspiration."

Yet the aftermath is not always what one calculates, Mr. Farbman discovered. The day after the recital the following appeared in the local paper: "Mr. Farbman played so well throughout the pro-



Harry Farbman, Violinist

gram and without music, that there is no telling what he might have done had he played with music."

Books Treat Variety of Subjects

[Continued from page 13]

of handicrafts and art took pupils to live with them, so Schönberg gathers his pupils around him. He gives them freely of all that he conceives and draws from them whatever latent capability they may possess. He demonstrates to them the works of the great masters, from Bach to Brahms, and makes his pupils analyze them."

"Wait patiently until an idea that is immediately rhythmical shall come to you," he said to a pupil one day. "You will be surprised at the strength of impulse such an idea will bring with it. Nothing should come to you with difficulty. What you compose must be as natural to yourself as are your hands and clothes. Until that happens you should write nothing."

At another time he said: "There is no technic without invention; but invention must create its own technic." And again: "In art there is only one true teacher, aptitude; and that has only one useful assistant, namely, imitation."

Finally, as the keynote of Schönberg's attitude toward his future development, this apt quotation from the text he himself wrote for his still unfinished oratorio, "Jacob's Ladder" is chosen:

"Whether to the right, whether to the left, whether forward or backward, whether up hill or down—one must go on without asking what lies before, or what lies behind. It must remain concealed, one must forget it in order to accomplish one's task."

Negro and His Songs

The singing Negro is the subject of an interesting study by Dr. Howard W. Odum and Guy B. Johnson, both of the faculty of the University of North Carolina, that has just been released from the press under the title, "The Negro and His Songs" (Chapel Hill, N. C.: The University of North Carolina Press).

A great mass of material that embraces examples of the religious songs, the social songs and the work songs of the Southern Negro, collected chiefly in Northern Georgia and Northern Mississippi, is here presented and a further volume to utilize a great deal that could not be used in this collection, including

songs garnered in North Carolina and Tennessee, is promised.

The book is written entertainingly and with sympathetic understanding and insight, and those especially who have not had opportunity to study the Negro in his home environment and the necessity for a spontaneous outlet in song that he reveals in practically all phases of his everyday life will find it highly instructive. The many song texts given, almost all of them in dialect, and most of them exceedingly quaint in expression, can hardly fail to stimulate the reader's sympathetic interest. None of the music of the songs is quoted, but in the useful bibliography at the end of the book a number of other works are listed that do include the music as well as the words of the Negro's songs.

The book is worth while and an enlarging contribution to the existing literature on the subject.

Science of Tone Color

After an interval of five years since his first treatise on the subject of Marcotone was given to the public, Edward Maryon has now brought out a supplementary volume on the same subject, the exact title being "Marcotone, The Science of Tone-Color" (Boston: C. C. Birchard & Co.).

While declaring the sole purpose of this edition to be to offer "an easy, simple method of practical service to the general public, young and old, for music-study," Mr. Maryon takes cognizance of the many requests he has received for an explanation of the source of his discoveries and deductions by devoting several chapters to a consideration of the scientific basis of Marcotone.

The coordination of tone and color is

a subject that has long intrigued the imagination of many musicians; but, in the absence hitherto of any identifiable scientific basis for it, the results of efforts to crystallize groupings toward some fixed standard of corresponding values have been somewhat haphazard at best. Mr. Maryon, basing all on the fact that vibration is the universal law, states as one of the principles of Marcotone: "One prime cause can produce two kinds of phenomena if the natural law that governs the one governs the other. Therefore, since color is a natural, spontaneous and involuntary act of the mind governed by one prime cause, so tone, governed by the same prime cause, can become one and indivisible with color."

Merning of Marcotone

The term Marcotone, by the way, was originated by the author from these sources:

Sanskrit: "Ma," meaning "to measure"; "R (raga)," signifying "by scaling"; "Co" from "conor," and "Tone."

The purely scientific explanation of the theory is not for babes and sucklings to understand. But for those who are ready to take it for granted on the word of a profound student, without necessarily being able to comprehend it fully, the instructions as to how to proceed in the study of music along the lines of Marcotone are probably as lucid as they could well be made. It is shown how to establish subconsciously the "chromatic cycle of tone-color," that is to say, the twelve tone-colors of the natural or middle octave of light and sound. This being accomplished, the student automatically controls and utilizes these tone-colors as a permanent mental possession.

It is claimed that by means of this asset of consciousness, the sense of absolute tone-pitch can be mentally acquired. For the point is made that "it is possible to be a practical performer, a justly famous singer, a distinguished composer, and, at the same time, to be tone-deaf, i.e., unable mentally to register tonal-pitch. Most of us are born tone-deaf, and the majority of musicians, despite their erudition and artistry, are musical parrots to the end, victims of tone-deafness."

Vibratory Correlations

Given ratios of color can be correlated to given ratios of tone, it is stressed, because the color-thought can recreate itself in coequal tone through the medium of the voice, twenty-nine or thirty octaves below, speaking, of course, in terms of vibration.

Marcotone, the scale of even temperament signifies the decomposition of the spiral or octave of sound into twelve fundamental tones, six primes and six complementaries. And Mr. Maryon sets forth that the color-vibrations when measured to tone-vibrations in their dual value and symbolized by the note-sign of Middle C constitute the tone-color Red. Similarly, we get the second primary tone-color, orange, for D; the third primary tone-color, yellow for E; the fourth primary tone-color, green, for F sharp or G Flat; the fifth, blue, for G sharp or A Flat; and the

[Continued on page 29]

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Wagner Versus Eddas in Screen Version of "Siegfried"

SIEGFRIED," the much heralded "Ufa" film, which has been seen throughout Europe for the past two or three years, had its first American showing at the Century Theater, New York, on the evening of Aug. 23, with an orchestral accompaniment arranged from the Wagner scores by Hugo Riesenfeld and played under Josiah Zuro's baton by an orchestra of large proportions. Just why the original score composed for the film was not used, was not stated.

The film as an entertainment is impressive. It is in no sense an adaptation of Wagner's librettos; and, were the names changed, would have little to do with the Niebelungen Trilogy. Indeed, it has been said that the intention of the writer of the scenario was to make an active protest against Wagner's misuse of the early Nordic myths.

The story of course, deals with the lusty youth, Siegfried and his winning wife, not Brünnhilde, but Kriemhild, sister of Gunther, King of Burgundy. Brünnhilde is the Queen of Iceland and not a Valkyrie at all, and Siegfried is the son of King Siegmund, born, so far as is indicated, in wedlock and not the son of a brother and sister, as in Wagner's libretto. He is apprenticed to Mime, a smith, and not a foster-child of the dwarf. Indeed, only our old friend Fafner and the Wood-bird, both of whom are among the best actors in the piece, are as we are accustomed to have them on the operatic stage.

The picturization in some spots is superb. The dragon, for instance, is magnificent and both the "still" of Siegfried and his twelve king-vassals, waiting on the drawbridge for admittance to Gunther's castle, and that of Brünnhilde landing from Gunther's ship by walking along a bridge of shields held upon the shoulders of warriors breast-deep in the water, brought forth spontaneous bursts of applause.

The casting and for most part, the acting, is indifferent. Siegfried has a passionate head of golden hair; but he is unimpressive muscularly, which is all the worse because he is naked to the waist a great part of the time. Also, in the close-ups, his expression is by no means boyish and not always attractive. The remainder of the cast is adequate.

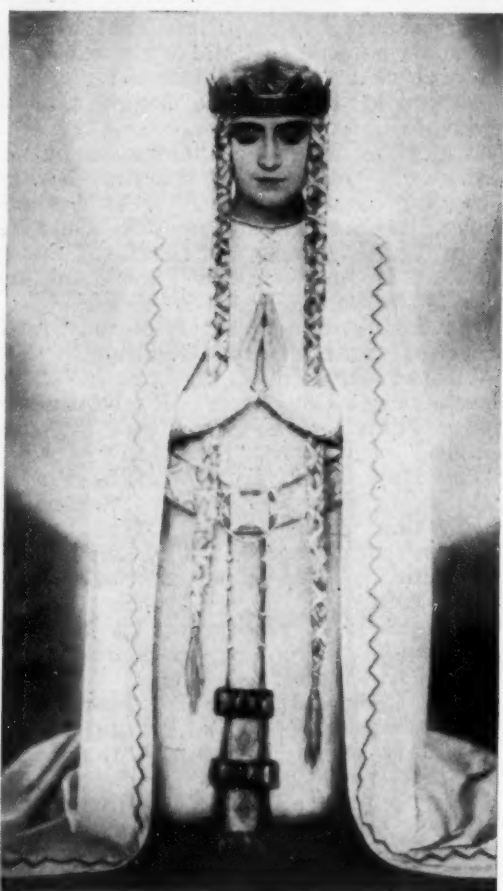
Some of the settings are impressive, though too lavish. For instance, it is improbable that there was, or could have been anywhere in medieval times, such an expanse of stairs (how Fokine would have loved to do a ballet down them!) as those leading up to the Cathedral which, itself, by the way, was an absurd little place consisting, apparently of an altar with too many candles, and a rose window behind, although if memory serves, rose windows, dedicated to the Virgin Mary, are seldom if ever put in chancels of mediaeval cathedrals. Just what justification there is in mixing up nuptial masses with censers, holy water and archbishops in copes, with tarmenels, dragons and birds who give advice to mortals, only those familiar with the Eddas can tell, but the jumbling together of Christianity and Paganism, is bewildering.

Before the film, Judson House sang admirably the Sword Scene from Wagner's "Siegfried." A rather foolish tableau vivant afterpiece in the manner of the apotheosis of *Marquise* added nothing to the general effect.

All in all, "Siegfried" has many points of interest, some of startling beauty and grandeur and many of amazing dullness. The wonder of it is that since it was so very good, why was it not ever so much better?

E. B. N.

The American première of "Siegfried," the film on the Niebelungen saga, to



Margaret Schoen as "Kriemhild"

which Hugo Riesenfeld has arranged a score from Wagner's "Ring," marks a new era in the art of motion picture, according to Josiah Zuro, conductor and director of presentation.

Mr. Zuro is enthusiastic over the possibilities of the fusion of great music and the screen.

"If Wagner were alive today," he said, "I know he would be the first to approve of our 'Siegfried.' He dreamed in his day of a music-drama which would recapture the epic quality of the Niebelungen story visually as well as musically. In the latter respect he, of course succeeded. Dramatically, however, he met with one technical obstacle after another, inevitable considering the scenic and histrionic demands of his librettos. The ordinary stage, with its limitations of space and equipment, cannot create the illusion Wagner desired. And the conventional divisions between the acts and the necessary ellipses of detail destroy the unbroken line of which Wagner also dreamed.

"The motion pictures, on the other hand, not only are capable of producing any scenic effect, no matter on how heroic a scale, but they possess a continuity of action which parallels the fluidity of the Wagnerian score. The audience need make no allowances, as they must even at Bayreuth or the Metropolitan. They need accept no stage conventions. The gods and demi-gods of the 'movies' are no longer obese sopranos and angular German tenors, but actors and actresses whose performances match in dramatic significance the musical heights of Wagner's music.

Educational Value

"Incidentally," continued Mr. Zuro, "the film should do much to familiarize the general public with the Wagnerian music. Though to music lovers Wagner has long since ceased to be caviar, the average individual attending the motion pictures knows little or nothing of his music, excepting perhaps the 'Lohengrin' Wedding March! After seeing 'Siegfried' many people will go away stirred to such an extent that they will attend the next all-Wagner program at Carnegie Hall or perhaps even the opera. Though the latter may be, visually, a sad shock to the uninitiated whose first impression of the 'Ring' had been through the medium of the screen!"

Mr. Zuro looks forward to the day



Paul Richter as "Siegfried" Led by George John as "Alberich" Through Niebelheim After the Latter Has Lost His Tarnhelm and Treasure in a Struggle with the Hero

when the score of the motion picture will be of equal importance with the scenario. The time will come, he says, when composers of note will write directly for the film. Strauss, for instance, is now directing the screen production of his "Rosenkavalier." It is not unlikely that

his next step will be the composition of a score to fit a specific picture. The motion picture of the future will see the fusion of ballet, film and music into a new artistic unit. "Siegfried," according to Mr. Zuro, is the first step in that direction.

Savannah Clubs Elect Officers

SAVANNAH, GA., Aug. 22.—The Opera Study Club held its last meeting and election of officers recently at the home of Mrs. R. F. Jarrell. Mrs. William P. Bailey was reelected president. The others officers are: first vice-president, Nellie Harty; second vice-president, Mrs. J. J. Gaudry; secretary, Mrs. H. R. Altick, and treasurer, Rose E. Putzel. Minnie Wood was reelected chairman of the program committee, and Mrs. E. E. Hackney was elected chairman of publicity. After the business meeting the last opera for the season, Korngold's "Die Tote Stadt," was delightfully reviewed by Miss Putzel, who developed the story in a very dramatic manner, and Mrs. Jarrell, who played selections from the score. The Junior Music Club at its annual meeting elected the following officers and directors: music director, Noble A. Hardee; president, Mildred Goodman; first vice-president, Elizabeth Beggs; second vice-president, Madge Riner; recording secretary, Agnes Morel; corresponding secretary, Miriam Varnedoe; treasurer, Al Nichols; chairman of membership, Mary Cope; chairman of publicity, Willa Gann; chairman of chorus, Alphonso Wise; chairman of orchestra, Margaret Spencer. The advisory board is made up of Nellie Harty, Angela Altick, Mrs. Ralton Wylly, Mrs. W. P. Bailey, Mrs. Worth Hanks and Georgia Word. The membership committee appointed includes Mary Ryan, Margaret Steeg, May Lewis Patterson, Lee Wylly and John Morrison. A vote of thanks was given the retiring officers,

Thelma Beach and Miss Inglesby. Mrs. Bailey gave a talk at a session of the convention of the National Federation of Music Clubs in Portland, Ore.

DORA S. MENDES.

Band Concerts Predominate in Trenton

TRENTON, N. J., Aug. 22.—Features of Trenton's musical activities in recent weeks have been the band concerts given by Giuseppe Creatore at the new auditorium in Woodlawn Park. Pauline Talma, soprano, shared honors with Mr. Creatore in numbers which were augmented by encores. Verdi and Wagner programs, as well as those arranged in the usual manner, were presented. An interesting program was that given by the Eagle Philharmonic Band under Benedict Napoliello, assisted by W. G. Parker, tenor, who was heard in "Ridi, Pagliaccio." The remainder of the program included the "Rienzi" Overture and excerpts from "Forza del Destino."

FRANK L. GARDINER.

Weyland Echols, tenor, brought his season to a close with recitals at Cornell University on July 31 and at Sharon Springs on Aug. 2. He will make his Boston debut next winter in the Algonquin Club series.

Edward Johnson has completed a successful Oriental tour with Ellmer Zoller, his accompanist, and is now at his villa in Florence, Italy. He will return to New York in September.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Cheers for the 'Cello

To the Editor of MUSICAL AMERICA:

The letter written by Michael Hirsch ridiculing the 'cello calls for some reply. Mr. Hirsch makes the statement that "any musical person will admit, if honest, that to listen to an entire program of 'cello pieces is the quintessence of boredom."

I should like to say that as a musical person of average honesty I have been able not only to listen, but actually to enjoy, "an entire program of 'cello pieces."

One surmises that Mr. Hirsch is not married when he speaks so deplorably of women 'cellists. One of these strong, mysterious, silent woman-haters, n'est ce pas? I'm not surprised that Mr. Hirsch does not enjoy a 'cello concert if he thinks so much of the appearance of the soloists.

Either Mr. Hirsch has not been to a 'cello concert recently, or else he has been reading dime novels when he refers to the "sad-eyed, trousered sentimentalists." The 'cellists I have heard recently are not "sad-eyed sentimentalists," but quite modern-looking individuals. And as for "trousered"—well, I should hope they would be.

ALBANY, N. Y., Aug. 10, 1925.

How Music Aids the Sick

To the Editor of MUSICAL AMERICA:

We note with much interest the interview with Henry T. Finck, former music critic of the *Evening Post*, as reported in the July 18 issue of MUSICAL AMERICA.

Our attention has been particularly arrested by what Mr. Finck has to say in regard to musical therapeutics and his comment that "nothing soothes the nerves as much as good music does. It is an excellent medicine. We do not yet fully realize the therapeutic power of music, but as the years pass physicians will realize and use it more and more for treatment of different diseases. Our hospitals and musical foundations should begin to make a scientific study of the subject."

More and more is it being realized that even the most scientific and intelligent hospital treatment is susceptible of being aided in its beneficial results, to a highly important degree, by taking suitable means to keep the mental attitude of the patient as cheerful as possible. Particularly is this found to be the case with those suffering from tuberculosis.

For the information of the readers of MUSICAL AMERICA, we are glad to state that the New York Tuberculosis and Health Association has been experimenting along this very line for two years in the wards of New York City's tuberculosis hospitals.

The universally accepted treatment for tuberculosis today contemplates three principal things—namely, rest, good and sufficient food and fresh air. To this there is being added in many, if not in most, places a fourth factor, variable in its character but always aimed toward the same target—some treatment looking toward the development of a contented mind. Worry, fear, homesickness, depression and similar mental phases will, if allowed to continue unchecked, retard recovery, if indeed recovery is possible at all under such conditions.

There seemed to be a need for a diversion that would mean no exertion on the part of the patient, that could be made available for the extremely sick as well as for the ambulant patient; some agency that would dispel morbid thoughts, depressing mental conditions and that, in a word, would bring contentment, a renewed interest in life and a willingness to exert the will to the point required to fight the battle against the disease. Music was found to be the

agency which best met these requirements.

Music has been described as the universal language, understood by all races. It can soothe or it can incite to anger. It can bring joyousness, laughter and good cheer, or it can stir the emotions to tears.

Already we have discovered that music will relieve nervous and excited conditions that tend to increase the temperature; that it will subconsciously be absorbed by the patient and oftentimes bring delicious cases out of their delirium; that, in some instances, the unconscious following of the rhythm of certain music will make breathing easier for some of these cases. Numerous other interesting and valuable by-products have been developed from our experiment.

FREDERIC D. BELL,
Secretary, Hospital Service,
New York Tuberculosis and Health
Association
New York, Aug. 12, 1925.

Breathing to Sing

To the Editor of MUSICAL AMERICA:

In the Open Forum of recent date my attention was attracted to the article: "Breath vs. Singing."

To quote the writer: "Just imagine one swelling up like a poisoned toad, trying to hold it all, and then told to sing!" and: "One of my teachers was such a famous breath controller that he almost made me believe that my vocal cords had somehow or other got located in the region of my diaphragm, with the result that I lost both my voice and my health."

Is it any wonder that the victim cries: "Why bother about breath?"

It is to eliminate this condition in the vocal teaching world of the United States that is the *raison d'être* of such organizations as the New York Association of Singers, the American Academy of Teachers of Singing and the Guild of Vocal Teachers, the last named admitting only women teachers as active members.

Your correspondent needs a woman teacher. Try a member of the Guild.

MAY SILVA TEASDALE.
Savannah, Ga., Aug. 9, 1925.

Choosing Native Songs

To the Editor of MUSICAL AMERICA:

In a small way we are doing at Oberlin what seems to me a very interesting thing—namely, the building up in our library of a reference body of contemporary American song.

From the appropriation for music in the main College Library a certain sum is being set aside annually for the acquisition of representative contemporary songs by American composers, the intention being to keep the collection contemporary in the strict sense of the word. There is no harking back to MacDowell or other distinguished writers of the past—that is taken care of by different means—but insofar as possible each annual selection is based upon issues, if not of that current year, at any rate of no long time past.

It will be also noted that the selection is based primarily (though not exclusively) upon the work of those composers who make the writing of songs a continued and devoted task, rather than such songs as seem to come in the nature of a relaxation from supposedly more important endeavor.

At the request of Prof. James Husst Hall of the department of musical history in the Oberlin Conservatory, the department which has the supervision of this library appropriation, I have taken upon myself the task of making these annual selections. As remarked already, we have made but a modest beginning (this is the second year that this plan has been in operation) yet, it

seems reasonable to believe that in time we shall be able to build up a collection of very real value and interest.

I add a list of the songs already chosen.

By Alice Barnett: "Chanson of the Bells of Oseney," "Moonlit River," "Singing Girl of Shan," "As I Came Down from Lebanon," "A Caravan from China Comes," "In the Time of Saffron Moons," "Days That Come and Go," "Serenade."

By Bainbridge Crist: "Colored Stars" (cycle), "Into a Ship, Dreaming," "You Will Not Come Again," "Langor," "The Dark King's Daughter," "Enchantment."

By John Alden Carpenter: "Water Colors" (cycle), "Gitanjali" (cycle), "The Day Is No More," "The Player-Queen," "Slumber Song," "Serenade."

By Charles T. Griffes: "The Lament of Ian the Proud," "Thy Dark Eyes to Mine," "The Rose of the Night," "Wai-Kiki," "In a Myrtle Shade," "This Book of Hours," "La Fuite de la Lune," "Symphony in Yellow."

By A. Walter Kramer: "Swans," "Now Like a Lantern," "Invocation," "Faltering Dusk," "The Crystal Gazer," "I Have Seen Dawn," "Beauty of Earth" (cycle).

By Wintter Watts: "Vignettes of Italy" (cycle), "Wings of Night," "Golden Rose," "A Little Page's Song," "The Little Shepherd's Song," "Pierrot," "Tryste Noel."

WILLIAM TREAT UPTON.

Ojibway Island, P. O.
Ontario, Canada, Aug. 5, 1925.

Reaction to the 'Cello

To the Editor of MUSICAL AMERICA:

In a recent issue there appeared an amusing denouncement of the poor 'cello as a solo instrument.

The writer commences his arraignment by stating that "the 'cello is one of those unfortunate survivals among Eighteenth Century solo instruments which drags on an unpopular existence." The size of the audiences at the 'cello recitals which I have attended in New York City in past seasons and the ever-increasing numbers of 'cello students and artists would seem to disprove this statement.

I am musical (in spite of being a 'cellist) and I have listened to many entire programs of 'cello music (with encores) and I can honestly say that I did not think it the "quintessence of boredom." Perhaps our friend has not been as fortunate in his choice of concerts. If this instrument ceased to exist in its present solo form, what would become, pray, of the music written originally and especially for the 'cello, such as the beautiful Bach sonatas for 'cello alone, the Beethoven sonatas and the great Double Concerto of Brahms for violin and 'cello?

Has our friend perhaps never attended those all too infrequent and delightful programs with which Pablo Casals favors the public? I do not recall that they consisted solely of an orgy of "sentimental sobbings" or "hoarsely buzzing pyrotechnical passages."

Personally, I cannot picture Felix Salmond, the great English virtuoso, as a "sad-eyed trousered sentimentalist astride his musical white elephant."

V. N.

New York, Aug. 3, 1925.

Concerning the "Sheng"

To the Editor of MUSICAL AMERICA:

In looking over your interesting number of July 11, page 7 "East Meets West as Cultures Fuse in Land of the Dragon" by Basanta Koomar Roy, I observe—"sheng—is played by blowing through the spout."

This statement is not correct. The

instrument is held sacred in China, carried aloft in processions and is played by sucking on the spout or mouthpiece. In the course of my study I have discussed these matters with members of the Chinese Embassy at Washington.

THEODOR T. APPEL.

Brooklyn, N. Y., Aug. 5, 1925.

CONCERTS IN HONOLULU

Galli-Curci and Mischa Levitzki Give Recitals with Success

HONOLULU, Aug. 1.—Amelita Galli-Curci, soprano, returning from a tour of Australia and New Zealand, recently gave a song recital at Waikiki Park, in which she scored a success which vied with that of her first appearance here last spring. The Mad Scene from "Lucia," and "Lo, Here the Gentle Lark" occasioned prolonged ovations. Mme. Galli-Curci opened her program with her customary group of old Italian songs, and gave as encores many old favorites including "Love's Old Sweet Song." She was accompanied by her husband, Homer Samuels who also played a solo group of MacDowell miniatures. Manuel Berenguer provided his usual graceful flute obbligatos.

Mischa Levitzki, pianist, in port for one day on his way to Singapore, where he will begin a six months' Oriental tour, gave a recital at noon here last week in the New Princess Theater. He was accepted with sincere and intelligent appreciation in a program which included the Bach-Liszt Prelude and Fugue in A Minor, the Gluck-Brahms Gavotte from "Alceste," Beethoven's "Appassionata" Sonata, a group of Chopin, in which the "Butterfly" Etude brought so cordial a reaction from the audience because of brilliance and magic touch that it was repeated, Mr. Levitzki's own Valse in A and Valse de Concert, Tchaikovsky's "Troika en Traineaux" and Liszt's Sixth Rhapsody. Royden Tatsue Susumago, Japanese tenor of Hawaiian birth, has returned to Honolulu after five years' study in Detroit, Cincinnati and Chicago, and has announced a recital on Aug. 6 when he will be accompanied by Mrs. Carl Basler of Honolulu.

CLIFFORD GESSLER.

Weyland Echols, tenor, is spending the summer in Connecticut. He was heard in joint recital with Hans Kindler, 'cellist, at Cornell University on Aug. 2.

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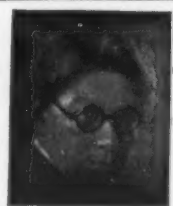
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15,000 HEAR MASSED BAND CONCERT NEAR MILWAUKEE

Twenty-one Organizations Compete for Prizes Won by Horicon and Waterloo—Violinist Goes Abroad

MILWAUKEE, Aug. 22.—More than 15,000 people attended the band tourney held at Mayville, Wis., recently. Visitors came from 200 miles distant and thousands of cars crowded the little city long before the program was scheduled to begin.

The contest proved to be the most successful in the history of the Northwestern Band Association. There were twenty-one bands in the competition and 504 musicians. A parade by all the visiting musicians was the feature of the forenoon program. In the afternoon the contest was held in a park on the Rock River.

A large band from Horicon, Wis., and a group of players from Waterloo, Wis., won the first prizes, each band having played a march and overture.

The judges included H. G. Bowen of Fond du Lac, E. R. Hintz of Oshkosh and F. R. Graham of Portage.

Raymond Brown, violinist in one of Milwaukee's theater orchestras, will leave for Europe shortly to study in Vienna. He will also tour Europe. Mr. Brown is a graduate of the Marquette University Conservatory and also of the Marquette University law school.

C. O. SKINROOD.

Marguerita Sylva Sings for Summer Students in Athens, Ga.

ATHENS, GA., Aug. 22.—Outstanding successes have been achieved by Marguerita Sylva, mezzo-soprano, in two concerts in the first music festival, held here under the auspices of the summer school of the University of Georgia. Mme. Sylva, by her fascinating manner, forceful personality and unusual artistry, succeeded in conveying the inner spirit of every number she sang, including groups of ultra-modern songs. The first program brought forward songs by Brunel, Florent-Schmidt, Maxime Jacob, Fontanilles and Christian Sinding, closing with an act from "Werther," with Mme. Sylva as Charlotte. On the evening of July 22, her program included numbers in French, Japanese, German, Spanish and English, reaching a climax in excerpts from "Madame Pompadour." She was assisted by Henrietta Masten and Harold Colonna. Corine Wolerson was an able accompanist. Another program of interest was that given by John Hendricks, baritone, accompanied at the piano by Mrs. George Grandberry, who played a solo by request. Both artists were well received. V. G. TUPPER.

Montreal Students Win Honors

MONTREAL, Aug. 22.—The results of music examinations given by the Associated Board of the Royal Academy and Royal College of Music, London, were announced recently. These examinations were conducted in May for Montreal and all eastern Canada. The results were as follows: licentiate of the Associate Board, solo performer, Harold Morris, pianoforte; final grade honors, Margaret Grant, pianist, and advanced grade honors, Mary Munn and Olga Randeau.

Iowa Bandmaster Accepts New Post

WATERLOO, IOWA, Aug. 22.—E. A. Franklin, leader of the Traer, Iowa, Band for more than twenty-five years, has accepted the position of bandmaster of the Waterloo Municipal Band, now being reorganized. The new band will have about fifty members. In addition to leading the Traer and Waterloo bands, Mr. Franklin has charge of the Dysart and Parkersburg bands and the Geneseo School Orchestra. BELLE CALDWELL.

Genius As She Is Squelched!



WHEN AMBITION BURNS TO A CINDER

The Would-Be Musician Consults Julia Culp and Coenraad V. Bos (1). Next She Goes to Greta Torpadie (2) Who Turns a "Cold Shoulder." Guy Maier and Lee Pattison (3) Are Just as Unsympathetic. Whereas Henry Hadley (4), Is Positively Dumbfounded. Heinrich Gebhard and His Friends (5) Look with Horror Upon One So Foolish as to Contemplate a Musical Career. Thus the Artist Returns to Her Easel (6) and Mixes Paint and Tears for Many a Sad Hour

"NOBODY Knows and Nobody Seems to Care," carols Marian Huckins, "Our Foolish Correspondent," bitterly. "Our F. C." would change her art from that of the easel to that of the clef, but, alas and alack! the grand total of encouragement that she has received from musicians to whom she has revealed her thoughts has been in the form of a large goose egg!

"It's all a horrid mistake," moans "Our F. C." "the psychological test that I took proves conclusively that I am a great musician and not a painter."

With this assurance she consulted Julia Culp and Coenraad V. Bos at the theater one night, but somehow they just didn't seem to get the idea. . . .

So she went next day to see Greta Torpadie, who only smiled cynically and advised the supplicant to stick to her art! Better the drawings of an ambitious "easeler" than the high C of a first rate soprano, was the gist of Miss Torpadie's words of wisdom. But "Our F. C." refused to be discouraged. . . .

And so she explained the situation in full detail to the heavenly twins, Guy Maier and Lee Pattison. They looked at each other and laughed. Her hands

were not molded for digital dexterity. Her foot could not be trained to caress the proper pedal and she certainly could never hope to be a two piano artist! But then, they are young, she thought.

Of course "Our F. C." expected that Henry Hadley would see her point at once, especially when she told him of a vast knowledge of harmony, but he was even denser than the boys and seemed positively shocked when she suggested that she might write the Great American Opera or something. Speechless he handed her a new box of paints and sent her home!

As she sat on the curb bemoaning her fate, along came Heinrich Gebhard and some of his friends. Blocking their passage, she explained to them that it wasn't as if she was particular! She'd just as soon be a pianist as a contralto, and would even play a violin or a kettle-drum! But alas, even they could not comprehend the musical yearnings of a truly artistic soul. . . .

And so she is back at her easel, wasting a beautiful life in the wrong field.

"I suppose this only goes to show how much professional jealousy there is in the musical world these days!" she observes, and inquired "What shall I do?"

will be assigned as a band instructor when his present course is completed.

ALFRED T. MARKS.

Artists Join in Poughkeepsie Concert

POUGHKEEPSIE, N. Y., Aug. 22.—Richard de Sylva, violinist of New York; Marguerita Baker, soprano, and Harry Watts, pianist of Rochester, assisted by Grete Christensen, soprano of New York, and Paul Helgesen, Danish violinist, gave a concert at the Elverhoj Theater Players' Auditorium at Milton Tuesday night, Aug. 4.

ELIZABETH EVELYN MOORE.

SUMMER SPOTS ATTRACT ANN ARBOR TEACHERS

University Music School Faculty Fills Interim Between Work with Vacation Jaunts

ANN ARBOR, MICH., Aug. 22.—Members of the faculty of the University School of Music are spending the summer in various parts of the country. Dr. Albert A. Stanley, founder and for many years director of music in the University School and of the Choral Union and May Festival concert series, is, with Mrs. Stanley, spending the summer in Ann Arbor. In the fall Dr. and Mrs. Stanley contemplate another sojourn of indefinite duration to Europe. Dr. Stanley is busily engaged in writing several books and in composition.

Late in June Musical Director Earl V. Moore, with Mrs. Moore and his two sons, sailed for Europe. They will be gone until February, 1926. Mr. Moore will devote himself to study and travel.

Byrl Fox Bacher, dean of women, is spending the summer on the Pacific Coast. She was official delegate of the Michigan State Federation of Music Clubs to the Biennial Convention in Portland.

Charles A. Sink, business manager, and Mrs. Sink spent several weeks in the East, and later in the summer contemplate a Western trip. Mr. Sink is busy tending to the administrative details of a large summer school and making plans for next season. When in the East recently he booked concert attractions for next season here.

Margaret L. Crittenden, office manager, spent the month of August in travel in the West. She visited the parks of Colorado, Yellowstone Park and the Canadian Rockies.

Albert Lockwood, head of the piano department, will resume his duties in September after a sabbatical year spent in travel in Great Britain and continental Europe.

Guy Maier, acting head of the piano department in the absence of Mr. Lockwood, after a strenuous year teaching and in concert, is spending the summer in Fall River, Mass. He will continue as a member of the piano faculty next season.

Samuel P. Lockwood and Mrs. Lockwood and son and daughter, Normand and Albertine, are summering in Keene Valley, N. Y.

Joseph E. Maddy, head of the methods department, with the assistance of T. P. Giddings, supervisor of music in the Minneapolis schools, is conducting a series of courses in methods at the School of Music summer session, at the close of which he will spend several weeks at his summer home on Georgian Bay.

Tito Schipa Sings at Winona Lake Tabernacle

WINONA LAKE, IND., Aug. 22.—Four thousand music lovers came to the Winona Tabernacle to hear Tito Schipa, tenor of the Chicago Opera Company, in a program which ran the gamut of song from Handel to Delibes. Italian numbers included Giordano's "Caro mio ben," Tirindelli's "Amore, amor" and "La Farfalletta." German numbers were by Handel and Schumann, and the French portion of the program was devoted to Lalo and Delibes. The assisting artist was José Echaniz, pianist, who gave Debussy's "Reflets dans l'eau," Albeniz' "Triana" and Liszt's "Campanella."

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Competitions Keep Amateur Spirit Alive in England, Says John Graham

"FROM the professional angle, America is undoubtedly flourishing musically," observed John Graham, English music critic and former editor of the *Musical News and Herald*, during his recent visit here.

"But," he asked, "can a country be honestly considered musical when the phonograph, radio and player-piano have practically stopped every creative effort of the individual?—when those originals who still play the piano or violin or sing ache to turn their little talents into big money?"

"England has solved the problem by its competitive festivals," added Mr. Graham. "In America the amateur's day is over. Art here seems to exist solely on the professionalized and commercialized basis. You can probably teach us a great deal about profitable concert management, but we can show you the way to keep the dilettante spirit alive—to make every individual in the country conscious of music and creative."

"The competitive festivals in England were started in 1882 at Stratford by John Spencer Curwen, son of the founder of the Tonic Sol-Fa method. The purpose of them then, as today, was to stimulate the villages and towns of Great Britain to musical activity by means of yearly competitions with other villages and towns of the same class."

"In the beginning the idea was slow to take root, but for the last twenty years it has grown steadily until at the present time 180 festivals are scheduled yearly, in which a quarter of a million persons participate."

Mr. Graham, who is secretary of the original Stratford Festival, also chairman of the London district and editor of the year book, explained that the competitions not only are of great musical value but are also a bond between various strata of people. Squire and workman, children and grown folk, rural



John Graham, One of the Leading Figures in the Competitive Festival Movement in Great Britain

communities and city groups, all meet on common ground in these annual events.

The emphasis of the festivals is on choral music, with second place for pianists, followed by solo singing, orchestra and instrumental music, elocution and folk-dancing. Every festival is self-governing and arranges its own affairs, with advice, if necessary, from the central committee. A syllabus is submitted to each organization with the prescribed music and test pieces for the contests outlined, so that when the various groups meet they have each prepared a similar or parallel program.

Adjudicators for the competitive fes-

tivals are drawn from the professional classes, and such musicians as Granville Bantock, Hugh S. Robertson, Adrian Boult, Richard Terry, Sir Hugh Allen, W. Walford Davies and W. G. Whitaker have served in this capacity. The awards consist simply of diplomas, medals, or cups held for the winning year. The former system of money prizes has been done away with, as it is not in keeping with the amateur atmosphere of the festivals in general.

"We have only one difficulty," chuckled Mr. Graham, "and that is the problem of audiences. It seems that every member of every community can sing, play, recite or dance. We have such an overwhelming amount of talent that we are often hard put to find enough persons to constitute a public! With the exception of such a minor consideration, I can, however, wholeheartedly recommend our system of competitive festivals to America!"

D. J.

CALLS CONCEIT "THE ARTIST'S SALVATION"

"WHERE incipient genius exists, in conceit often lies its salvation," writes Elise Fellows White in the *Musical Quarterly*. Miss White believes that an over-amount of self-confidence is far better than the inferiority complex which hinders so many good musicians from making their mark in the world.

"Doubtless the world war aided in emphasizing the value of reticence and self-effacement," continues Miss White. "That scholastic institution, the class, in marshalling its ranks to follow certain fixed standards of high endeavor, and in smoothing the pathway of knowledge, exerts a mighty levelling and incidentally crushing force upon the individual. To realize how freakish a form the development of super-normal gifts may assume, one needs but refer to such partial madmen as Paganini or Tchaikovsky."

"Yet in these men the splendor of their gifts and the permanence of their work outweighed in value the inconvenience caused by their peculiarities." While Miss White does not attempt to solve the problem, or to suggest a possible solution, she says, "Only let us not stamp too vigorously upon the soil through which the sprouts of youthful aspiration must push their way in those wonderful years of life's springtime."

Revelling in "Swell-Headedness"

The extent of the writer's heresy is not to merely tolerate "swell-headedness" but to revel in it, since she considers it an essential quality and vital factor in the creation of art. "By its help, imagination is stimulated and courage sustained. Conceit, in truth, might be called one of the safest and most dependable props of genius. Looking through the wrong end of the telescope the world appears small and insignificant, while we ourselves loom up as giants."

Thus the musician, according to the writer, in order to win success must needs find means to persuade a satiated and satirical public to listen to him. "Nobody more than half wants to be persuaded, and he, alas, knows it. In the first place there is too much music, composed and performed. Everyone agrees that in the centers of art, at least, the supply exceeds the demand. Furthermore, however well one may do the thing, there is always someone who does it better. One hears oneself surpassed on every hand, outdone, anticipated, excelled. The wonder is, not that we say 'What's the use!' but that we forget occasionally to say it."

Miss White then considers the ordeal of a lesson or an audition with one of the great artist teachers. If a musician has enough conceit not to hear the very echoes reject him, there lies the supreme test of mettle, or soul-fiber and quality. "Who am I?" he is likely to falter, "that I should indulge in the supreme impertinence of urging my point of view upon

a surfeited and superior world?" And so Miss White believes that in fighting such a mood he finds himself the gainer, for "conceit is leadership, power, audacity and incipient success. Was it not Goethe who said, 'Be what you want to seem and all the rest will follow!'"

Boston Activities

Aug. 22.

Raymond C. Robinson, organist and choirmaster of King's Chapel, who has returned from a trip abroad, spent several weeks in Paris studying under Joseph Bonnet. Mr. Robinson visited many cathedrals in Paris and London, and played on many of the great organs. Mr. Robinson will soon go to Peak's Island, Casco Bay, Me., for a visit before resuming his work at King's Chapel and in the New England Conservatory.

As New England manager of the Wolfsohn Musical Bureau, Aaron Richmond, Boston impresario, has given out a partial list of bookings in his territory for artists under the New York office. These are: Reinald Werrenrath, baritone, in Newburyport, Nov. 10; New Bedford, Nov. 15; Greenfield, Nov. 19; Boston, Dec. 3; Worcester, Jan. 20, and Portland, Jan. 22. Margaret Matzenauer, contralto, Bangor, Oct. 3; Lewiston, Oct. 5; Portland, Oct. 9, and Boston, Oct. 22. Joan Ruth, soprano, Bangor, Oct. 4; Lewiston, Oct. 6, and Portland, Oct. 8. Maria Kurenko, soprano, Boston, Jan. 7, and Lowell, Jan. 14. London String Quartet, Wellesley, Feb. 6, and Boston, March 11. Mr. Richmond is arranging Boston recitals for artists under the direction of the Wolfsohn Musical Bureau, Daniel Mayer, Inc., George Engles, S. Hurok and Godfrey Turner.

Homer Humphrey of the New England Conservatory faculty, who is also organist and choirmaster at the Second Church, Audubon Circle, this city, sailed recently from New York on the Mauretania for Paris and London. While in France he will spend some time in study with Joseph Bonnet, organist.

Dai Buell, pianist, sailed recently from this port on the Cedric for a prolonged stay in Europe. Miss Buell will prepare for concert appearances in London and Continental cities. She will return early in December.

W. J. PARKER.

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PITTSBURGH CHOIR SINGS

Municipal Singers and Orchestra Give First Outdoor Program

PITTSBURGH, PA., Aug. 22.—The Municipal Chorus and Orchestra, under the direction of Victor Saudek, performed the "Hallelujah" Chorus from Handel's "Messiah" and "Land of Hope and Glory" from Sir Edward Elgar's "Coronation Ode" on a Sunday night in Schenley Park. This was an innovation in Pittsburgh, and it is hoped it may lead to permanent outdoor opera or oratorio.

The choir was composed of singers from various choral organizations and church choirs within a radius of 45 miles, including a number of members of the Mendelssohn Choir, the Pittsburgh-Apollo Male Chorus, the Welsh Choir, Calvary Church Men's Choir, and church choirs from Woodlawn, Glenshaw, New Castle, and other points. It was a great success, Mr. Saudek deserves credit for his share in the undertaking.

The municipal band concerts take place regularly in Schenley, West View, Pineview, and Riverview Parks, and are enjoyed by thousands nightly. Much good music is presented, to the delight of the audiences.

WILLIAM E. BENSWANGER.

Cubans Applaud Native Music

HAVANA, CUBA, Aug. 3.—The Havana Symphony gave its monthly concert recently in the National Theater before a large audience. The program was composed of Beethoven's Second Symphony, the Adagio Cantabile, from Strauss' Sonata in B Minor, and Paul Dukas' "L'Apprenti Sorcier." Emilia Estivill, violinist, exhibited interpretative gifts in Wieniawski's Concerto in D Minor, accompanied by the orchestra. A concert of typical Cuban music was given in the Payret Theater, under Ernesto Lecuona, young Cuban pianist and composer. The concert was a success, as is the rule with programs consisting of native music. The program opened with a number played by the orchestra under Gonzalo Roig, Lizzie Morales de Batet, pianist, gave Hubert de Blanck's Para-

phrase on the Cuban National Anthem. Mr. Lecuona played several of his own compositions. Sanchez de Fuentes was represented by a group of songs. Mr. Gonzalo Roig also presented songs. Other composers on the program were Anckermann, Mauri and Villalón. Among the interpreters were Rita Montaner, soprano; Maria Fantoly, Olga Espinosa and Messrs. Planas, Lopez y Carrasco. The concert closed with a Habanera by Ignacio Cervantes, sung by Maria Luisa Morales and Women's chorus.

NENA BENITEZ.

San Jose Baritone Wins Opera Scholarship at Eastman School

SAN JOSE, CAL., Aug. 22.—John G. Uppman, baritone, was one of the winners of the scholarships offered by the opera department of the Eastman School in Rochester next season. He was one of thirteen singers recently heard by Howard Hanson, director, and Vladimir Rosing, head of the opera department, at the northern California auditions held recently in San Francisco. Five applicants were chosen, four of whom, including Mr. Uppman, have been studying under Lazar S. Samoiloff at the Master School of Musical Arts of California. Mr. Uppman was a scholarship pupil of Mr. Samoiloff last summer and was awarded a scholarship again this season. Prior to his study under Mr. Samoiloff he had received but eight lessons. Others who received awards are Florence Ringo, soprano; Max Brakeville, tenor; Margaret Odea, contralto, and Allen Fletcher, bass-baritone.

Marjorie Squires, contralto, will sing the rôle of Dalila in a performance of Saint-Saëns' "Samson et Dalila" in Syracuse on Dec. 10.

Rozsi Varady, 'cellist, gave a concert in Atlanta previous to her departure for Nantucket for the summer.

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[Continued from page 3]

strings, ink lines on the edges and the tip carved with a blindfolded human head. It stands a trifle over three feet high.

There is also a viola d'amore, by Joachim Tielke, made at Hamburg in 1670. This Continental instrument, with the baritone, continued the English use of sympathetic strings on viols. This specimen has five gut melody strings and seven wire strings passing under the finger-board and to the higher pegs. The flaming sound holes are typical of these viols.

With this group is a *kit*, *sordino* or *pochetta*, as they were variously known. This was made by a German instrument maker, Christ. Phil. Blumenhagen, in 1753. These small members of the viol family were used by dancing masters and were carried in the tail pocket of their coat.

In the same group is a *viola da gamba*, made by Barak Norman in London in 1713. It was called *da gamba* because it was held between the legs while being played. This instrument is thought to have originated in England, where there were many excellent viol makers in the seventeenth and eighteenth centuries, of whom Norman was one of the most famous. This instrument has six strings. Later viols had seven.

The "Tromba Marina"

A curious-looking stringed instrument is a *tromba marina*, made in the last half of the seventeenth century. It looks like an elongated grandfather's clock. Originally the *tromba marina* was a bowed monochord used by wandering minstrels. In the latter half of the fifteenth century the curious trembling bridge appeared, thought to be due to a famous French trumpeter named Marin or Maurin, after whom some think the instrument was named. The museum specimen was found in a farmhouse at Cheshire, England. It has a sound-box which is composed of five panels and enclosed fifty sympathetic strings.

The single melody string passes over a bridge which rests on the sound-board by one leg only and is tuned by a key which turns an iron peg fastened to a

ratchet. The open string can be tuned from B flat to F. A short bow used to play on it has position a little below the winding hole. This form of *tromba marina* did not appear in England until the seventeenth century. Pepys speaks of it in his diary, as having heard it played at a concert in 1667, and several European writers have described it carefully. It was often used in place of a trumpet.

A Welsh Viol

Another curious instrument is a *crwth*, made by Owen Tydder at Dalgelly, Wales, in the nineteenth century. This is a late example of an early Celtic instrument which seems to have developed from the *kitkara*, a form of lyre with flat front and back, often represented in Greek sculpture. The *crwth* (English—*crowd*) resembles the rote in shape, but was played with a bow, besides being twanged with the thumb of the left hand. It thus belongs in the viol instead of the harp group.

With the exception of the sound box, which is glued on, it is cut from a solid block of wood. The legs of the bridge are of unequal length and it is flat on top, thus rendering the playing of a single string impossible. The longer leg passes through one of the sound holes and rests on the back, taking the place of the sound-post, while the other rests on the sound-board. Six gut strings are attached to metal tuning-pegs in the top.

Also to be seen is a *hurdy-gurdy* or *vielle à roue*, made by Louvet, Paris, in the eighteenth century. This instrument was known as the *organistrum* or *symphony* in the twelfth and thirteenth centuries, when it had but three strings and was of such length that two performers were required, one to turn the wheel and one to touch the keys. With the introduction of the organ into the church service, the *organistrum* found its way into the hands of wandering minstrels. Its form became modified and its size was reduced to one-half or less to render it more portable. Its mechanism, too, became more complicated, and the strings were doubled. In the eighteenth century it shared the popularity of the bag-pipe or *musette* at the open-air fêtes of the French Court. This specimen is of this period with ebony and ivory inlay and a carved head.

A Rare Spinnet

There is a virginal or spinnet made by Andreas Ruckers in Antwerp, 1610. This is said to be the earliest known work of this maker, who was admitted to the Guild of St. Luke in 1610 and after that date permitted to place his name on his instruments. Hand Ruckers (1575) and Andreas were the finest craftsmen of their period, and their methods were introduced in England by Tabel, whose pupils, Tschuli and Kirkman, developed the harpsichord to its fullest limits. Spinets of this type are frequently seen in Flemish paintings of the seventeenth century, and one by this maker was owned by Handel. This spinnet has a compass of three octaves and five notes, with ivory and ebony keys and a recessed keyboard. The outside of the case is painted a dull red, while the inside is elaborately decorated with scrolls, flowers and fruit. It is inscribed with the maker's name and the date.

Other notably fine pieces are a large Irish minstrel harp, of bog oak elaborately carved, made at Clarsech by John Kelly in 1734; a triangular spinnet made in London in 1750; a *sultana*, or either-viol, by Thomas Perry of Dublin in 1794; a *cittern*, or English guitar of the eighteenth century; a German *baritone* of the nineteenth century, and a big variety of types of guitars, mandolins, violins of odd shape and wind instruments.

This collection is well worth a visit and considerable study by any musician, specially teachers and players of similar types of instruments. It is easy of access, being near the main entrance, in a gallery by itself. Those of imaginative

trend may visualize the days of a historic past, while musing over this fine collection of instruments, upon which Time has laid an inexorable hand.

W. J. PARKER.

CONSERVATORY INDORSED

Cincinnati Institution Now Recognized by Eleven States

CINCINNATI, Aug. 22.—Announcement of further recognition of the high standards maintained by the Cincinnati Conservatory was made with the publication of the fact recently that Pennsylvania now accredits this school. This is the eleventh State thus to recognize the credentials of the Conservatory, others being Ohio, Indiana, Kentucky, West Virginia, North Carolina, Texas, Alabama, Missouri, Tennessee and Colorado.

Word comes from Dallas, Tex., that the Cincinnati Conservatory has in turn recognized the Institute of Musical Art at St. Mary's College as a preparatory school, according to an announcement from the latter school. Pupils from St. Mary's Institute can now qualify for the academic and collegiate diploma of the Cincinnati Conservatory and, if desired, continue work for the Bachelor of Music degree.

Harold Von Mickwitz has been reengaged as director of the Institute, and his faculty includes Mrs. Albert Smith, vocal instructor; Carl Weismann and Alice Knox Ferguson, organists.

San Francisco Ensemble to Play at Ojai, Cal., Festival

The Chamber Music Society of San Francisco, which has been engaged to play at the opening of the new Music Auditorium of the Library of Congress in Washington, D. C., on Oct. 30, has been booked for two appearances at Mrs. Coolidge's Ojai Valley Festival of Chamber Music in Ojai, Cal., in April, 1926. The organization recently appeared at the Biennial of the American Federation of Music Clubs in Portland, Ore., and has over fifty engagements booked for its transcontinental tour beginning in November.

Atlanta Boy Violinist Wins Prizes

ATLANTA, GA., Aug. 22.—James de la Fuente, violinist, eleven years old, has gone to New York for a brief visit. He is a pupil of Charles Fry of the Atlanta Conservatory. This year he won first prize in the Atlanta Junior Music Club, first prize in the State contest held by the Georgia Federation of Music Clubs and first prize in Class 1 in the Southeastern District contest at Columbia, S. C. He also fulfilled a week's engagement in the Metropolitan Theater here. He is the son of Valeska de la Fuente, pianist, composer and teacher.

HELEN KNOX SPAIN.

Berkeley Applauds Julia Claussen in Greek Theater Recital

BERKELEY, CAL., Aug. 22.—Julia Claussen, contralto of the Metropolitan, sang in the Greek Theater under the auspices of the Committee on Music and Drama of the University of California on July 22. Approximately 2000 persons heard the singer and gave her a hearty reception for her artistic singing. Mme. Claussen has been engaged for two appearances at the Hollywood Bowl, and will sing at the Pacific Sängersfest in San Francisco on Aug. 15. Frederick Schiller will be director.

To Teach in Kansas City Schools

FULTON, MO., Aug. 22.—Maytie Simmons of Fulton, in charge of music in the public schools at Independence during the last three years, has been elected to teach departmental music in the public schools of Kansas City, and will enter upon her new duties on Sept. 1. Her position in Independence will be taken by Jessie Smith of Fayette, who has been in charge of music in the public schools at Vandalia for the last four years.

A harp concert is being given by Maud Morgan at "Donoughmore," Pleasant Plains, S. I., on Aug. 29. "Donoughmore" is Miss Morgan's harp school.

Hollywood Bowl Concerts

Include Native Novelties

[Continued from page 1]

Prelude and "Love-Death" from Wagner's "Tristan and Isolde." He had a series of recalls after the program.

Among the numbers given in the three previous programs led by Mr. Ganz was the local premiere of Respighi's "Fountains of Rome." Familiar works were Deems Taylor's "Through the Looking Glass" Suite, Strauss' "Death and Transfiguration," Tchaikovsky's Fifth Symphony, the "New World" Symphony of Dvorak, and a number of Wagnerian excerpts.

Edna Gunnar Peterson, pianist, gave a brilliant reading of Liszt's "Hungarian" Fantasia on Thursday evening. The soloist was immensely liked by the large audience.

Alfred Hertz, conductor of the San Francisco Symphony, will lead the last four concerts of the series, which will close on Aug. 29. Mrs. J. J. Carter, founder and president of the Bowl Concerts, is well pleased with the success of this fourth annual series, which again promises to end with a financial surplus.

Walter Henry Rothwell concluded a successful week's engagement as conductor at the Hollywood Bowl on Aug. 15.

An interesting event was the Pacific Coast premiere, on Aug. 14, of Howard Hanson's "Nordic" Symphony under the baton of the composer. The work stirred the audience, which applauded enthusiastically between movements, and at the close Mr. Hanson was recalled four times.

The work is fully, but not too thickly, scored and proved emphatic dynamically and as to rhythm, containing interesting incidental solos and harmonic effects of decided ingenuity. Material of folk quality, including an old hymn of the pre-Christian era, is utilized.

Samuel Gardner, violinist and composer, gave a notable performance of the Bruch G Minor Concerto on Thursday and conducted his symphonic poem, "New Russia," and "From the Cane Brake." Both were works of atmospheric appeal and won much interest.

In the programs of the week the general high standard of performance has been consistently maintained and the audiences continue to fill the Bowl each night. Mr. Rothwell led Ravel's "La Valse," two movements from John Alden Carpenter's "Adventures in a Perambulator," Rabaud's "Procession Nocturne," music of Wagner, César Franck and other popular works. His work has been much appreciated.

BRUNO DAVID USSHER.

California Students Heard

SAN DIEGO, CAL., Aug. 22.—During the last few weeks several students' recitals have been given to the public that have drawn much favorable comment. Several programs were given by students at the Bangert studios, at the Mission Hills Congregational Church. Nell Cave presented her pupils at the San Diego Club House. Other recitals were given by the pupils at the Florence Edwards studios, San Diego Violin School, Dolce Grossmeyer studios and the Joseph Farrel studios. Pupils of Laura de Turczynowicz entertained the members of the San Diego Music Teachers' Association.

W. F. REYER.

Philadelphia Musician Goes to Maine

PHILADELPHIA, Aug. 21.—Florence Wightman, harpist and pianist, has gone to Seal Harbor, Me., where she is enjoying a vacation. She is devoting part of her time to coaching her new programs under Carlos Salzedo, under whom she has studied for several years.

CHICAGO, Aug. 22.—Florence Trumbull, pianist, is spending her vacation at Rock River, but will return to Chicago early in September to prepare for her concert season and reopen her studio here.

LIMA, OHIO.—C. Minette Fagan teacher of voice, has returned to Lima and opened a new studio at her home, "Shady Hollow House." Helen Breece, of Ohio Wesleyan University, is a summer guest of Miss Fagan.

H. EUGENE HALL.

CHICAGO.—Anastasha Rabinoff's recent engagements have been in the Jewish People's Institute, Congress Hotel, and for the Women's League United Synagogue.

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LOS ANGELES, Aug. 22.—The benefits to be derived from artists' appearances in vaudeville, and in motion picture houses, are discussed in the *Pacific Coast Musician*, which says:

"Occasionally a young artist states that he has an offer to appear in vaudeville or some picture theater and queries: 'Can I afford to accept it? Will it detract from my professional standing?'"

"The answer is that if the surrounding program be of reasonably good quality, the artist need not fear for himself, so long as he does not lower his standard of performance. One may not be accountable for the rest of the program, but he is for the choice and performance of his own numbers."

"There is ample precedent for appearing in vaudeville and picture houses without loss of prestige. When necessity urged, performers even have been known to appear at cheaper houses under assumed names. And the audience heard better offerings than they were accustomed to."

"The entering wedge was made into vaudeville by Campanini and Tagliapietra. Later came Remenyi, the concert field being then so unprofitable as to make \$500 a week in vaudeville attractive. Then followed Camilla Urso, Tavarly, Jessie Bartlett Davis, Del Puente,

Eugene Cowles, Perugini, David Bispham, Emma Calvé, and a host of other celebrities.

"The largest picture houses took a leaf out of vaudeville and occasionally an opera star, or starlet, is heard in a prologue to a picture, or between pictures. But the picture houses can not and do not pay such salaries as do the leading vaudeville circuits. For instance, Sarah Bernhardt received \$8,000 a week, the management reaping a fortune on her engagement in vaudeville."

"Art is art, no matter what the environment, and one of the most interesting and encouraging things about the appearance of great artists on the vaudeville or cinema stage is that the better the music the greater the public interest. When an artist misjudges the vaudeville audience and thinks he must sing or play down to its level, he quickly is taught his mistake."

"This was true even back to the first great artists to appear in vaudeville; it was recorded that 'when Camillo Urso played a popular number for an encore the audience would be quite indifferent.'"

"If the artist would be of help to the amusement world as well as his own pocketbook, let him keep just a little in advance of his audience—not far enough to discourage and disinterest it, but enough to make it take the little step in advance."

"Even in the smaller neighborhood theaters, the inartistic singer is received with coldness, or applause that is given as charity. The non-concert-going public hears so much fairly good music by phonograph and radio that only a short-sighted manager will pad out programs with a cheap, inartistic, amateurish variety of musical performer."

BRYAN, TEX.—C. H. Ward, financial secretary and choir leader of the First Baptist Church, has resigned and moved to Mexico.

Mrs. Carter Sees Dream of Lifetime Come True in Famous Bowl Concerts

(Portrait on Front Page)

WITH the ending of the 1925 summer concerts in the Bowl, an inevitable epilogue is a verbal tribute to Mrs. J. J. Carter, president of the Hollywood Bowl Association, and the life and inspiration of the famous series of music-fests under the stars.

From the day when the season of thirty-two concerts opened on July 7 audiences have approximated almost 20,000 nightly and have been unflinching in their enthusiasm. The programs have been of a universally high standard and the weeks have been varied by a succession of well-known persons as conductors.

The first to appear was Fritz Reiner of the Cincinnati Symphony. The Hungarian leader's success was followed by the triumph of Sir Henry Wood, who came especially from London for his Hollywood engagement. Fritz Reiner resumed the baton on July 21, and on Aug. 3 exchanged positions with Willem van Hoogstraten. While the latter went to the Bowl to conduct, the former flew by aeroplane to New York to appear at the Lewisohn Stadium. The sixth week Walter Henry Rothwell of the Los Angeles Philharmonic conducted, and the series ends under the baton of Alfred Hertz of the San Francisco forces. In addition to this list of distinguished men, various guest conductors leading their own works have been heard at the Bowl this summer, including Howard Hanson, Ethel Leginska, Samuel Gardner and Ernest Bloch.

All this has been due to the initiative,

energy and personality of Mrs. Carter, who has seen a great vision materialized into a reality this year.

Artie Mason Carter was born in Salisbury, Mo., and educated at Hardin College, Mexico, Mo., at Christian College, Columbia, Mo., and later won music honors at the Kansas City Conservatory. After marrying Joseph J. Carter, she lived in Weston, Mo., where she taught music and organized concerts on the community plan. Later she went abroad. While her husband investigated European clinics, Mrs. Carter studied with Theodore Leschetizky. In Vienna, where music is the daily bread of everyone, Mrs. Carter realized that some day the arts would come into their own in America, too, and promised herself that she would do her best to further that cause.

Returning to this country, the Carters moved to Hollywood. There Mrs. Carter distinguished herself as a community leader. She sponsored civic music, and in 1920 her dream of a lifetime came true with the foundation of the Hollywood Bowl Association.

The success of the Bowl concerts has had more than a local effect. Other centers in America have been encouraged because of the Hollywood experiment to organize similar undertakings, and Mrs. Carter is in constant touch with a number of cities which hope to establish miniature "bowls" of their own. Some day, Mrs. Carter believes, when the summer comes, America from coast to coast will listen to "music under the stars."

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New Book Discusses Tone and Color Correlation

[Continued from page 22]

sixth, violet, for A Sharp or B Flat. As for the complementary tone-colors, we get orange-red for C Sharp or D Flat; orange-yellow for D Sharp or E Flat; yellow-green for F; green-blue for G; violet-blue for A; and violet-red for B.

The student is enjoined to practise thinking color and realizing tone until the habit of correlating a given tone with its own measured color makes it "second-nature" to do so. "Never think the tone," Mr. Maryon insists, "always think the color." Then "the co-equal tone will, by natural law, inform your mind and in due course correlates itself with the color-thought."

Furthermore, "never associate any color with any tone except the one to which, by the laws of motion, it belongs," since to do so "is to falsify the laws of nature." The inventor of Marcotone and his pupils who have mastered it consider, generally speaking, that this acquiring of "tonal apperception" requires nine months before music can be read, written, listened to and memorized with the same automatic facility as the average person gains over his own language.

The statement that man has not been gifted with a direct and special means of apperceiving tone intuitively, as he apperceives color, is advanced as the explanation of why anyone who is not deaf can listen to music but few can hear, since "we become conscious of music through the mechanism of the ear only, a mere sense-perception in which the mind is not involved. The intellect may be concerned in individuals who have cultivated the purely intellectual significance of given compositions, but the actual picture in tone-color is not produced until the listener automatically realizes the inevitable association of musical notation with the twelve units of pitch forming the chromatic scale of sound.

And it is for the very reason that "tone and color can be correlatively scaled so that a given number of light-waves (colors) will equal a given number of sound-waves (tones)"—chemistry and mathematics proving that "in principle the natural scales of light and sound are one"—that Mr. Maryon sees it possible for mankind, through the exercise of this power, to become a race of natural musicians. C. E.

Bay View Hears First Vesper Concert

BAY VIEW, MICH., Aug. 22.—The first vesper concert, on Sunday evening, July 19, was attended by the usual large au-

dience with whom these splendid concerts have long become very popular. A varied program of organ, piano, harp, violin, 'cello and voice numbers was in the hands of Arthur Boardman, William Reddick, Alice Philips, William Philips, Olga Hambuechen, Lillian Flickinger, Louise Schellschmidt-Koehne, Helen Roland, John Sapp, Esther Green and Dudleigh Vernor. The first artist concert followed on Tuesday night, July 21, Arthur Boardman and William Reddick appearing in a joint recital.

PAULINE SCHELLSCHMIDT.

CONCERTS IN TRENTON

Soloists Assist in Outdoor Programs—Sousa Guest at Reception

TRENTON, N. J., Aug. 22.—The Eagle Philharmonic Band, under the direction of Benedict Napoliello, gave a fine concert at Cadwalader Park recently. Beatrice Goeke, soprano soloist, gave excerpts from Puccini's "Tosca" and several other numbers.

Sousa and his band appeared in two concerts in the new auditorium at Woodlawn Park under the auspices of the Ladies' Auxiliary of the McKinley Hospital lately.

Soloists for the two concerts given by Sousa's Band included Marjorie Moody, soprano; John Dolan, cornetist; George Carey and Howard Goulden, xylophonists, and Harold B. Stephens, saxophone player.

For the balance of the week Colo Santo's Band gave programs in the auditorium of Woodlawn Park, with five assisting artists, including Magda Dahl, soprano; Umberto Schetti, tenor; Alessandro Modesti, baritone; Elena Kirmes, mezzo-soprano, and Giuseppe Sorigi, bass.

FRANK L. GARDINER.

Yascha Borowsky Organizes Orchestra in Honolulu

HONOLULU, Aug. 15.—A symphony orchestra of thirty-five pieces has recently been organized by Yascha Borowsky, Honolulu violinist, who announced a concert for the benefit of Leahi Home for Consumptives. The program was of a popular nature, including Weber's "Oberon" Overture and "Invitation to the Dance," Tchaikovsky's "Romance," Victor Herbert's "Red Mill," selections from "Aida," Ole Bull's "Melodie," with Mr. Borowsky giving the violin solo, and a group of solos by the latter, including his "Romance" and "Two Guitars." A group of vocal solos by Mme. Le Grand Ryan, assisted by Twigg Smith, flutist; Mrs. F. B. Johnson, piano accompanist, and Mr. Borowsky complete the printed list. Mr. Borowsky formerly conducted an orchestra in Petrograd, and is now a member of the faculty of Punahou School of Music, Honolulu.

Maryville Conservatory Has New Faculty Member

MARYVILLE, Mo., Aug. 22.—Bernhardt Bronson, for the past four years head of the voice department at Simpson College, Indianola, Iowa, has been elected head of the voice department of the Conservatory of Music of the College here. Mr. Bronson is American born of Norwegian ancestry. He received his training under Frances Campbell, Oscar Saenger and George Shea. From 1915 to 1918 he was head of the voice department at Marquette College, Milwaukee, Wis., and from 1919 to 1921 held a similar position at the Wisconsin Music College of Milwaukee. Mr. Bronson succeeds Luther A. Richman of the Conservatory faculty who resigned to take a position with the Iowa State Teachers' College at Cedar Falls.

PAUL J. PIRMAN.

Toledo Hears American Songs

TOLEDO, Aug. 22.—A recital consisting in the main of American songs was given recently by Corinne Rider-Kelsey, soprano, for the Toledo Rotary and Zonta Clubs. Works by Handel, lieder by Hugo Wolf, Schumann and Strauss and several operatic excerpts were followed by John Alden Carpenter's "On the Seashore of Endless Worlds" and Lynnel Reed's "A Clear Midnight." "Memory," by Mary Willing Megley, was accompanied by the composer. HELEN MASTERS MORRIS.

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In the Artists' Route=Book

Gitta Gradova, pianist, will begin her tour next season at Grand Rapids, Mich., on Oct. 9.

* * *

Gerald Maas, 'cellist, has been booked to appear as soloist with the Chaminade Club in Brooklyn on Nov. 17.

* * *

The New York String Quartet will give its first recital of next season in Syracuse, N. Y., on Oct. 21.

* * *

To the list of Ruth Breton's engagements for next season has been added a recital in Syracuse, N. Y., on Jan. 13.

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Ethel Wright, contralto, and Tom Fuson, tenor, have been engaged for a joint recital in Montrose, Pa., on Oct. 13.

* * *

Beryl Rubinstein, pianist, will give a recital under the auspices of the Jewish Community Center in Canton, Ohio, on Jan. 14.

* * *

Ruth Rodgers, soprano, has been re-engaged for next season to be soloist at a concert of the Oratorio Society of New York.

* * *

John Corigliano, violinist, will appear as soloist with the Philomela Club of Brooklyn, in the Academy of Music on Dec. 16.

* * *

Yolando Mero, pianist, will follow her appearances in Worcester, Mass., and Portland, Me., with a recital in New Haven on Feb. 11.

* * *

According to present plans, Guiomar Novaes will give two New York piano recitals next season in January and March in Town Hall.

* * *

Ernest Davis, tenor, has been engaged to sing in a concert performance of Saint-Saens' "Samson and Delilah" in Syracuse on Dec. 8.

* * *

Guy Maier and Lee Pattison, who will be heard again next season on the Pacific Coast, have been engaged for a concert in San Jose on Dec. 15.

* * *

Sigrid Onegin, contralto, who will return to America for another tour next season, will make her first visit to the Pacific Coast in January.

* * *

Because of many requests for appearances by Donald Tovey, the date of his first New York recital in Aeolian Hall has been changed to Oct. 16.

* * *

Judson House, tenor, has been re-engaged for a performance of Handel's "Messiah" with the Oratorio Society of New York in Carnegie Hall on Dec. 26.

* * *

Edwin Swain, baritone, will make a tour of the Middle West in November and December, followed by a series of engagements in the South in January.

* * *

Nina Morgana will have a long season at the Metropolitan Opera House, beginning Dec. 28 and lasting until April 18, after which she will have a spring concert tour.

* * *

Hans Kindler, 'cellist, will give a recital in Houston under the local direction of Edna W. Saunders on Nov. 18. He will fulfill other engagements in the South also.

* * *

Alexander Brailowsky, pianist; the London String Quartet, and Cecilia Hansen, violinist, have been booked for concerts at the Oberlin Conservatory next season.

* * *

Dusolina Giannini, soprano, and her mother are spending the summer in Sheringham, Norfolk, England. Miss Giannini will begin her European tour early in September.

* * *

William Bachaus, pianist, will arrive in America on Nov. 15 for the longest tour which he has yet made in this country. He will open his season in Philadelphia on Nov. 19.

* * *

Claire Dux, soprano, will make another tour of the Pacific Coast next season. Miss Dux is a great favorite in the far West, this tour being her fourth in that part of the country within two years.

Franz Dorfmueller, Sigrid Onegin's accompanist, who makes his first American appearances this season, has arranged several Swedish folk-songs for Mme. Onegin's programs.

* * *

Ethyl Hayden, soprano, made her first appearance in Buffalo on June 22, when she was soloist at the festival of the Central New York Sängerbund. She will sing in Bar Harbor, Me., on Aug. 29.

* * *

Virginia Rea's records are in vogue in England, although Miss Rea has never appeared in that country. She probably is the youngest recording artist to become an international best seller.

* * *

Ernest Hutcheson has been engaged for an appearance with the Philharmonic Society of New Orleans next season. This will make Mr. Hutcheson's second engagement in New Orleans under the same auspices.

* * *

George Perkins Raymond, tenor, will open his season with a concert in Cleveland on Oct. 1, marking the beginning of his second season under the management of Annie Friedberg.

* * *

The Norwalk Mozart Society for Musical Extension will present Charlotte Lund, soprano, and Val Pavey, baritone, in an operatic recital of "Butterfly" at the South Norwalk Methodist Church on Tuesday evening, Sept. 1.

* * *

Emma Roberts, contralto, is spending her summer at Bar Harbor, Me., with swimming as her favorite diversion. Miss Roberts will open her season early in October at the Lockport Festival, where she has been heard in previous seasons.

* * *

Harold Bauer, whose recital of Schumann compositions was one of the outstanding musical events in New York last season, has been engaged to repeat the program next season in Chicago, St. Paul, Syracuse, Waterville, Me., and Scranton.

* * *

Wanda Landowska, harpsichordist, is expected to arrive in America for her third American concert tour early in January. Her first appearance will be in Denver, and after a short Western tour she will begin her classes at the Curtis Institute in Philadelphia, where her work has been so arranged as to leave ample time for her many concerts.

New Instructors Added to Faculty of Lindenwood College

ST. LOUIS, Aug. 22.—Three new instructors have been added to the music faculty of Lindenwood College, near here, for next season. They include Gertrude Isidor of Fort Thomas, Ky., in violin and harmony. She comes from the Florida State College of Women, and studied under Edgar Stillman Kelly, Albert Stoessel and Tirindelli. Edna A. Treat, who will teach organ and harmony, is a pupil of Tertius Noble and Joseph Bonnet. Frances Blanche Criswell will have charge of vocal instruction and public school music. She is a graduate of the State Teachers' College at Maryville, Mo.

HERBERT W. COST.

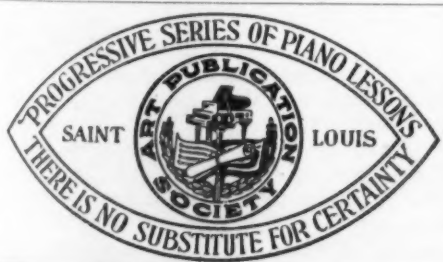
Sergei Klibansky Sings in St. Louis Musicales

ST. LOUIS, Aug. 22.—Sergei Klibansky, New York vocal teacher, who conducted a short session here after the close of his master classes at the Chicago Musical College, made a deep impression on a large gathering of musicians recently, when he gave a program of songs by Franz, Schubert, Brahms, Debussy, Reichardt, Godard, Tosti and others. He was assisted by his pupil, Fannie Bloch, who sang numbers by Hageman and Russell. Mr. Klibansky's success has created a demand for his return for another master class series.

Ourand Leaves Smith Concert Bureau

WASHINGTON, Aug. 26.—Guy A. Ourand, who has been vice-president and treasurer of the T. Arthur Smith, Inc., Concert Bureau here for the last five years, has resigned. He plans to take up newspaper work.

ALFRED T. MARKS.



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People and Events in New York's Week

VIAFORA ARTISTS ENGAGED

Two Sopranos to Sing Leading Roles on Lyric Stage in Fall

Leonora Cori, soprano, for several years a pupil of Gina Viafora, has been engaged by Fortune Gallo to appear with the San Carlo Opera forces next season. Her initial appearances were with the company in Asheville, where she sang the roles of *Musetta* in "Bohème" and *Gretel* in "Hansel and Gretel." Her success with both audiences and press was immediate, according to a telegram received by Mme. Viafora from Mr. Gallo, who stated that her singing and acting stamped her as an artist of unusual caliber. She will accompany the opera troupe on tour, beginning next month, and will be heard as a member of the company in the course of its New York engagement at the Century Theater, beginning Sept. 21.

Another singer from Mme. Viafora's studio who is being heard with success is Cuni Berti, soprano, who has been engaged to sing the prima donna rôle in Shubert's production of "Blossom Time" on tour next season. Miss Cuni Berti gave a concert recently at the Essex and Sussex in Spring Lake, N. J., and was immediately engaged for another appearance in Spring Lake, this time at the Monmouth Hotel on the evening of Aug. 30.

Gigli Plans Two Concert Tours in Addition to Opera Appearances

Beniamino Gigli, tenor of the Metropolitan, will not sail from Buenos Aires until Sept. 14. In a cable to his manager, R. E. Johnston, Mr. Gigli explains that the visit to the South American metropolis of the Prince of Wales has extended the operatic season at the Colon Theater a week. After arriving in New York on Oct. 5 on the Van Dyke, Mr. Gigli will leave for a concert tour which commences in Rome, N. Y., and which will include appearances in Toledo, Canton, Youngstown, Milwaukee, Detroit, Scranton, Montclair, Boston and Montreal. Returning to New York in the latter part of October, Mr. Gigli will begin rehearsals at the Metropolitan, which he will leave on Feb. 2, 1926, for a second concert tour extending to the Pacific Coast.

Film, "Richard Wagner," Heads Rivoli List

Hugo Riesenfeld had chosen "Richard Wagner," one of the Music Master series, to head the music program at the Rivoli Theater. This was a film showing interesting bits from the life of the great composer, with excerpts from his compositions played by the orchestra under the direction of Ludwig Laurier and Attilio Marchetti. Other orchestral numbers were Riesenfeld's Classical Jazz and Hosmer's "Southern Rhapsody." "Sunday Evening on a Plantation," with the Dixie Jubilee Singers and

August Werner, baritone, supplied the vocal portion of the program. Harold Ramsbottom and C. Herbert MacAhan alternated at the organ. The Rialto's stage offering for the week was presented in the form of a modern minstrel show in which Ben Bernie and his orchestra gave the entertainment. Special stage settings were prepared by John Wenger. Marcella Hardie, dancer; Alice Heller, novelty whistler; Jerome Mann, with songs, dances and imitations; and Eddy Clark with his ukulele and numerous other artists participated in the festivities. There was an organ solo, and other organ numbers during the feature were played by Alexander D. Richardson, Oliver Strunk and Donald Baker.

Edwin Grasse Honored at Huss Studio on Lake George

Mr. and Mrs. Henry Holden Huss gave a reception and musicale at their artistic studio at Diamond-Point-on-Lake George in honor of Edwin Grasse, violinist and composer, recently. A responsive and representative gathering heard the brief program, which included a masterly interpretation of Bach's G Minor Prelude and Fugue for Violin Alone by Mr. Grasse and a group of his own charming compositions, with Emmy Wilhalm at the piano. Mrs. Huss sang, by request, three songs by Mr. Huss, "After Sorrow's Night," "A Book of Verses" and "Pack Clouds Away," with the composer at the piano. Mr. Huss played his own paraphrase of two Chopin preludes and also "To the Night" and "The Brooklet." Mrs. Huss was assisted in receiving by Mrs. J. R. Loomis, Mrs. Aubrey Carter, Mrs. Haywood Nelens and Katherine Fielding, a talented pupil of Mr. Huss. The members of the Huss music colony are doing artistic work. Two scholarship concerts have been arranged, one for Aug. 26 and the other for Sept. 2.

Singers from Estelle Liebling Studio Fulfill Engagements

Singers from the studio of Estelle Liebling have been engaged for important posts. Muriel Murillo and Therese Hyle are rehearsing for the new production of "If I Were King." Nancy Corrigan will be heard shortly in "A Night Out." Dorothea Miller sang "Straussiana," an arrangement of Strauss Waltzes by Miss Liebling, with the West Point Military Band on Aug. 10. Gertrude Otto has been appointed head of the vocal department at Science Hill College in Shelbyville, Ky. Miss Otto, hails from Kansas City and has been studying under Miss Liebling for a year. Beatrice Belkin, coloratura soprano, was soloist at the University of Kansas Community Sing at Lawrence, Kan., recently.

Pacific Coast Cities to Hear Elisabeth Rethberg in Recital

Elisabeth Rethberg, soprano of the Metropolitan, who is now spending a vacation in Estes Park, Colo., will begin her season in October with a series of concerts on the Pacific Coast, preceding her return to the Metropolitan the first week in November. Among the cities in which she will appear are Denver, Oakland, Berkeley, Sacramento, San Francisco, Seattle, Portland, Los Angeles, San Diego and New Orleans.

Augusta Cottlow to Reopen Studios

Augusta Cottlow, pianist, who with her husband and mother has been spending the summer at Alberton, Prince Edward Island, will return to New York early in September and resume her musical activities. The island is the home of the silver fox industry, and Miss Cottlow and her husband, Edgar A. Gerst, went there for the purpose of investing in foxes to start a ranch. Miss Cottlow, who has not been heard in several seasons, expects to return to the concert stage in the near future.

Samuel Polonsky Removes Studio

Samuel Polonsky, violinist, has removed his studio to 964 Fox Street, where he will resume teaching on Sept. 15, after a vacation spent at Long Beach.

Nanette Guilford, soprano of the Metropolitan Opera Company, will give her second New York song recital in November.

Tofi Trabilsee Introduces Unique Breath Machine in Teaching of Singing



Photo by H. Tarr

Tofi Trabilsee, Vocal Teacher

A breath indicator of a unique sort is used by Tofi Trabilsee, New York vocal teacher. This instrument, which is strapped about the waist when in use, indicates the amount of breath control and the gains made in breathing capacity by Mr. Trabilsee's pupils, who have used the indicator to great advantage.

"The breath indicator," says Mr. Trabilsee, "reveals many interesting things, and many faults which I am able to correct with ease after the instrument has shown them to me. It is almost infallible in its indications. For instance, when a true artist, one who has studied the science of breathing, sings, the dial of the indicator jumps to about ninety, while when a novice in the art gushes forth, but ten or maybe twenty is reached.

"Perfect breath control is, of course, one of the most important factors in the mastery of the human voice. And, more than this, breathing correctly is one of the fundamental principles of health."

It was while teaching at Milan when he was about twenty years old that Mr. Trabilsee, realizing the need of something of the kind, instituted the use of the breathing apparatus. Breathing, however, is but one of many of the ideas that form the basis of good singing, Mr. Trabilsee realizes.

"Proper placement of the voice and articulation, talent and personality, imagination and a full knowledge of the subject about which one is singing are all essentials not to be overlooked. And when these are touched off by the spark called genius, we have another Caruso, another Sembrich or Lehmann."

Mr. Trabilsee sailed last week for Europe. He will revisit Paris, Milan and other musical centers of the Old World where his pupils are appearing in concert and opera. He will also visit his parents and kin in Syria, returning to America to reopen his studio about the first of October.

Announce Special Opera Performances at Manhattan Opera House

A. Bagarozzy has announced special performances of "Carmen" and "Othello" at the Manhattan Opera House on the evenings of Sept. 5 and 6. The performances will be given for the benefit of the Italian House Fund. Rhea Toniolo, mezzo-soprano, will make her first New York appearance on this occasion, singing the title rôle in the Bizet opera. Other leading rôles will be sung by Joan Ruth and Joseph Royer. The part of *Othello* will be taken by Vicente Ballesler, and Edward Renzo and Erminia Ligotti will be in other important parts.

William Axt Will Play Piano Solos and Accompaniments at Capitol

Major Edward Bowes, managing director of the Capitol Theater has added to the Sunday night programs there piano solos by Dr. William Axt, who has hitherto participated in the programs as coach and accompanist of the various artists. Dr. Axt began his studies at

the National Conservatory in New York, studying the piano under Adele Margulies, and harmony with Charles Heinrich and Rubin Goldmark. He then went abroad, working under Xaver Scharwenka and with Dr. Paul Ertel in Berlin. On completing his foreign studies he returned to this country and continued his work in composition under Rafael Joseffy and Rubin Goldmark. Dr. Axt's operatic work began as assistant conductor under Hammerstein at the Philadelphia Opera House. Victor Herbert later appointed him conductor for Emma Trentini in "Naughty Marietta." Morris Gest became interested in the young conductor and engaged him to conduct his larger productions for three years, including successful "Chu Chin Chow" and "Aphrodite."

RANKIN SINGERS HEARD

Many Pupils Fulfill Engagements in Opera and Concert

The final concert of the season at the vocal studios of Adele Rankin brought forward a group of promising singers. Those who took part were Elizabeth Zimmerman, Louise Brueger, Elizabeth Hilyer, Jeannette Rodermond, Ethel Bergen, Charles Wessling, Kathryn Stein, Wallace Radcliff, Rose Parron, Gertrude Cooper, Alice Johnston and Zipporah Weintraub. Alberto Bimboni coached the singers in operatic arias and Miss Rankin accompanied the pupils in other numbers.

Ethel Bergen and Charles Wessling have been engaged to sing at the Lutheran Church of the Redeemer in Jersey City next season, and Anna Garron will sing at the Second Methodist Church in Easton, Pa. Georgena Springsteen substituted as organist at the Lutheran Church of Our Saviour in Jersey City during July and was made director of the summer Bible school in Haverstraw. Gertrude Secular has been accepted as a member of the Metropolitan Opera School, Dorothy Brown has been re-engaged as prima donna in a musical comedy for next season and Mary Vaughn is singing leading rôles in the Jane Kennedy Company in Freeport, L. I. Thomas Joyce is singing on the Orpheum Circuit and Katherine Otte has returned to Germany, where she will sing leading rôles in light opera.

Margaret Matzenauer to Have Active Season in Concert and Opera

Margaret Matzenauer, contralto of the Metropolitan, who is now in Europe, will return to America in the latter part of September, opening her concert season in Columbus, Ohio, on Sept. 30. She will be heard at the Central Maine Festival at Bangor on Oct. 3 and at Lewiston on Oct. 5, going to Portland for an appearance on Oct. 9. She will be heard in Akron, Boston and other cities before returning to New York to open the Wolfsohn subscription series in Carnegie Hall on the afternoon of Oct. 25. Mme. Matzenauer will join the Metropolitan forces in November, leaving for a tour of the Pacific Coast in January and February. She will sing in the East in March and April, her list of dates including two orchestral engagements.

John F. Williamson Becomes Director of Winona Lake Summer School

John Finley Williamson, conductor of the Dayton Choir, has again interrupted his vacation, this time to take over the general direction of the summer Musical School at Winona Lake, Ind., and to conduct the festival chorus of 700 voices. "Elijah" and "Messiah" were scheduled to be performed on Aug. 25 and 28 respectively. Immediately after the "Messiah" performance, Mr. Williamson was to return to his Dayton home for a brief rest before beginning his activities with the choir.

Pupil of Mme. Guttman-Rice Joins Cast of "The Student Prince"

Eliz Gergely, who has appeared in several Broadway productions, has been engaged to replace Ilse Marvenga, who has been singing the prima donna rôle in "The Student Prince." Miss Gergely is a pupil of Melanie Guttman-Rice. Another pupil, August Werner, baritone, was heard successfully in the free opera performances of "Aida" and "Faust" in New York recently.

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FORM COMPOSERS' GROUP

New Publishing House Will Specialize in
Orchestral Music

The announcement is made of the formation of a new music publishing company which is to be known as American Composers, Inc. The offices are at 45 West 45th Street, N. Y. Henry Waterson, who is president of Henry Waterson, Inc., is also head of the new company, and associated with him are Harry Sigmund as general manager, and Samuel Chotzinoff, editor.

"The specific field that American Composers, Inc., has been organized to develop," says Mr. Waterson, "is that of new orchestral music that can win a place beside the best that is now being imported from Europe. We expect to devote our entire energies to this field and establish for the American composer of that sort of music an adequate publishing outlet."

"We know that there is considerable talent in this country and we mean to bring forward music which is worthy of preservation. The idea behind American Composers is not one of nationalistic pride. We are not overlooking the importance of musical production in other countries, but we do want to encourage the American composer by according him the same recognition that is given the foreign composer of equal merit."

National Theater Plans Operatic
Fortnight

The fortnight season of opera at the National Theater, beginning Aug. 29, has been planned upon a large scale by F. Acerno, Brooklyn sponsor, who has engaged the following singers: Stella Marchetti, Rita Mari, Edith Nelson, Constance Wardle, Amalia Antolelli, Enita Macri, Dorothea Pilzer, Beatrice Eaton, Flora Maletti, Nicola Zerola, Giuseppe Agostini, Paolo Calvino, Gaetano Scarcella, Giuseppe Reschiglian, Emanuele Fernandez, Elia Palma, Luigi Dalle Molle, Guglielmo Tamburini and Espartero Palazzo. Conductors include Gaetano Dell'Orefice and Adolfo Ventura. Among the operas are "Otello," "Rigoletto," "La Forza del Destino," "Martha," "Traviata," "Lucia," "Carmen," "Aida," "Gioconda," "Trovatore," "Cavalleria Rusticana" and "Pagliacci," "Faust," and "Samson and Delilah."

Emily Harford Avery and Pupils Give
Musical

Among the engagements of Emily Harford Avery this summer was a musical given by her and two of her pupils, Maribel Pratt, mezzo-soprano, and Norma MacAulay, lyric soprano, at the home of Mr. and Mrs. Carl Heck at Hastings-on-Hudson on the evening of Aug. 11. Mrs. Pratt, who is associated with Mrs. Avery in the Avery-Pratt Studios, aroused great enthusiasm by her dramatic delivery of an aria from Massenet's "Hérodiade" and a group of modern songs. Miss MacAulay sang three Old English songs and a group of modern songs, and Mrs. Avery played piano solos by Chopin and Grieg. The artists were loudly applauded by a good-sized gathering.

Goldman Honored as Concerts Close

Over 20,000 persons were present on the New York University campus on Aug. 23 to hear the final concert of the eighth season, given by Edwin Franko Goldman as a gift of the Guggenheims. The program included Elgar's "Pomp and Circumstance," Liszt's Second "Hungarian" Rhapsody and several solos by Lotta Madden, soprano. Dr. Collins P. Bliss praised Mr. Goldman's efforts and presented him with a set of silverware on behalf of New York University and the public. Other gifts from appreciative organizations were an umbrella, flowers, a travelling case and a loving cup.

New Judson Office Opens

Concert Management Arthur Judson is now established in the new offices in the Steinway Building, occupying a suite on the sixteenth floor with the Philharmonic Society of New York, the Stadium Concerts and the local offices of the Philadelphia Orchestra and Cincinnati Symphony. The International Composers' Guild also makes its offices with the Judson management now.

Pupils of Estelle Liebbling Are Active

Pupils of Estelle Liebbling, soprano and vocal teacher, have been active in many fields. Virginia Choate Pinner, dramatic soprano, has been singing this summer

with Franz Kaltenborn's Orchestra, Briegel's Band, Shannon Band and New York Police Band in Central Park. Miss Pinner recently gave a recital at Patchogue, L. I. Olive Cornell, coloratura soprano, has been engaged to sing at the Stanley Theater, Philadelphia, beginning on Sept. 1. Ruth Matlock, soprano and ballet dancer, has been engaged to appear in the prologue to the new Criterion presentation, "The Wanderer." Ann Balthy is singing for two weeks at the New York Cameo Theater. Joan Ruth of the Metropolitan Opera Company was soloist with the Goldman Band at the New York University on Aug. 22. Jessica Dragonette and Celia Branz are re-engaged for two additional weeks at Lowe's Theater in St. Louis, where they have been singing during three weeks.

Herman Heller Assumes Post of Music
Director at Piccadilly

Herman Heller has been appointed director of music for the new Warners' Theater, formerly the Piccadilly. Mr. Heller has already assumed executive charge in preparation for the formal opening of the theater on Saturday, Aug. 29. The orchestra pit has been remodelled to accommodate a large number of musicians. Mr. Heller has been a resident of California since 1904, and conducted the orchestra at the California Theater in San Francisco for a number of years, after which he became director of music for the Metropolitan Theater, the largest motion picture theater in California. Mr. Heller is a composer of note and a prominent member of the American Society of Composers, Authors and Publishers.

Marguerite Valentine Gives Recitals in
Massachusetts

Marguerite Valentine, pianist, who appeared in successful recital in Aeolian Hall last season, appeared at the Hawthorne Inn Casino, East Gloucester, Mass., and also at Provincetown, Mass., where she was assisted by Melzar Chaffee, violinist, in the César Franck Sonata. Miss Valentine presented somewhat different programs at each of these appearances, the principal numbers being Chopin's Fantasy, the Rhapsodie in B Minor of Brahms, Scriabin's Nocturne for the Left Hand, Paderewski's Theme Varie, and "War Pictures," and a novel suite of impressions by Yole. Miss Valentine will play again in Aeolian Hall on Dec. 5.

Maria-Theresa Will Dance Chopin Pro-
gram in Carnegie Hall

Maria-Theresa, dancer, formerly known as Theresa Duncan, will appear in Carnegie Hall in a program devoted entirely to the works of Chopin on the evening of Oct. 13. Her program will consist of four groups, "Dances of the Earth-Spirit," "Dances of the Eternal Feminine," "Dances of the Human Cycle" and "Dances of Heroism." The music includes six Preludes, five Mazurkas, three Valses, a Nocturne, the Berceuse, Funeral March, Study in C Minor and A Flat Polonaise. Maria-Theresa's concert will be given under the management of Loudon Charlton.

Welsh Male Choir Coming for Concerts
in This Country

W. Hammond Williams, Welsh impresario, arrived in New York last week to arrange a concert for the Royal Mountain Ashe "Glyndwr" male choir of Wales, winner of more national Eisteddfod prizes than any other organization in the British Isles. The organization, comprising sixteen Welsh singers is under the leadership of T. Glyndwr Richards, himself a winner of eight national prizes, with the Welsh pianist, William Evans, as accompanist. The choir will arrive on the Celtic on Sept. 29 and will give its opening concert in New York.

Corinne Rider-Kelsey to Resume Concert
Work

Corinne Rider-Kelsey, soprano, is returning to the concert stage for a tour under the direction of Concert Management Arthur Judson. Mme. Rider-Kelsey has been devoting her time to teaching and so heavy were the demands that her concert appearances were necessarily limited to a few recitals each year. In response to many requests for concerts, however, she will be heard in concert in New York and on tour next season.

Heifetz to Give Concert Hall to
Palestine

JASCHA HEIFETZ has offered to erect, at his own expense, a concert hall in Palestine to be attached to the National Conservatory of Music, according to a communication he has made to the Memorial Conservatory Association, 60 East Twenty-third Street, New York. It is also announced that the violinist has accepted the office of honorary vice-president of the institution, and agrees to lay the cornerstone of the building, construction of which is to begin at Jerusalem this year. With the cooperation of other musicians, a campaign for funds for the proposed conservatory on Mount Scopus is to be started immediately.

Ethel Leginska to Conduct in Boston
Next Season

Following her success last season as conductor in two concerts of the Boston People's Concerts, Ethel Leginska has been engaged for four Sunday afternoon concerts next season. The dates have been announced as Nov. 1, 8 and 15 and Dec. 13. Miss Leginska will lead the Boston Philharmonic in a concert in Fall River, Mass., on the afternoon of Dec. 27, shortly after her first Boston recital in Jordan Hall.

Mary Cornelia Malone Sings in Recitals

Recent appearances of Mary Cornelia Malone, soprano, include one in Livingston, one at Riva Lake Camp for Girls and her sixth engagement at the Montecagle Assembly, the last concert being attended by nearly 3000 persons. Miss Malone is now preparing her repertoire for the coming season.

Boston Opera Company to Open New
York Season at the Manhattan

The Boston Civic Opera Company has announced that it will open its New York season of two weeks in the Manhattan Opera House on the evening of Sept. 7. Alberto Baccolini, musical and artistic director, has cabled from Italy that eighteen artists will sail shortly for

the United States. The roster will include Clara Jacobo, Anna Maria Laudisa and Maria Pia Pagliarini, sopranos; Lucia Abbrescia and Elsa Pelligrini, mezzo-sopranos; Antonio Marquez, Norbert Adler, David Dorlini, Fausto Frera and Francesco Tagliavini, tenors; Manuel Martifolgado, Leo Piccioli and Fabio Ronchi, baritones; Andrea Mongelli, Samuel Worthington and Eugenia Sandrini, basses, and Pirro Paci and Cesare Brensa, conductors. The company will open its Boston season on Sept. 28, returning for a second series in New York later in the year.

Eva Gauthier Goes from Berlin to Venice

Eva Gauthier is engaged to give her famous "Java to Jazz" program in Berlin on Sept. 15. She made nine appearances in London this summer and will probably return to Europe next spring for a tour of England and the Continent. Miss Gauthier will be soloist in the festival of modern music at Venice on Sept. 3. To her repertoire she has added some songs of Brazil and Portugal. Miss Gauthier will return in the fall to give her annual New York recital.

Quirke Pupils Fill Many Engagements

Conal O'C. Quirke has received brilliant accounts of his pupil Grace Leslie, who recently sang an aria from "Le Prophète" with the New York Symphony at Chautauqua. Among other pupils who are achieving success as church soloists and recitalists are Sara Porter, George Buckley, Sara Campbell, Mignon Sutrous, Cathryn Minon, Marjorie Dooling, Maxine Magee, Genevieve McKenna, William J. Clancy and Joseph Whittemore.

Cecil Arden Adds Spirituals to
Répertoire

Cecil Arden, mezzo-soprano, of the Metropolitan Opera Company, has been engaged for two appearances in Atlantic City to take place on Oct. 6 and 7. She will give a recital featuring a group of Negro spirituals for the first concert, and for the second, will sing "Carmen's Dream," a fantasy for voice and piano, especially arranged for her by Buzzi-Peccia. Among other engagements booked for Miss Arden are Syracuse, Buffalo and Courtland, N. Y., and Oxford, Miss.

PASSED AWAY

Gustave Bach

MILWAUKEE, WIS., Aug. 22.—Gustave Bach, violinist and composer, died here recently after an illness of over a year. Mr. Bach was born in this city in 1857. His first musical studies were with his father, Christopher Bach, one of Milwaukee's first orchestral leaders, who survives him. He later studied under von Gumpert in Milwaukee and while still a boy, appeared frequently in public. In 1877, he went to Leipzig, where he studied at the Royal Conservatory for three years. Shortly after his return to this country, Mr. Bach became a member of the Theodore Thomas Orchestra. In 1885 he joined the New York Symphony. Returning to Milwaukee, he became a member of the faculty of the Marquette Conservatory.

C. O. SKINROOD.

Walter J. Fried

DALLAS, TEX., Aug. 22.—Walter J. Fried, conductor of the Dallas Symphony, also prominent as a violinist and teacher, died on Aug. 18 at Colorado Springs. Mr. Fried was the first president of the Dallas Music Teachers' Association and was largely instrumental in organizing the State Association. He was head of the violin department of the Southern Methodist University. He is survived by his widow.

CORA E. BEHREND.

J. Frank Donahue

BOSTON, Aug. 22.—J. Frank Donahue, for twenty-five years organist at the Cathedral of the Holy Cross, died on Aug. 17, at his home in Jamaica Plain, after a long illness. Mr. Donahue, was born in Boston in 1856, the son of Patrick Donahue, editor of the *Pilot*, and Annie E. Donahue. He studied organ under Eugene Thayer, and piano under Peter Cillier and Ernest Perabo. He taught both instruments for many years in this city, and was noted as the founder of the Organists' Guild. While

playing the organ at the Pan-American Exposition, Mr. Donahue witnessed the shooting of President McKinley. In order to avert a panic Mr. Donahue played a patriotic air, and so diverted the minds of many present. Mr. Donahue is survived by his widow, Mary A. Donahue, two brothers and a sister.

W. J. PARKER.

Mary Stoddard Greene

FRAMINGHAM, MASS., Aug. 22.—Mary Stoddard Greene, daughter of Rev. C. W. Stoddard of Boston, died here after a lingering illness. Mrs. Greene was a distinguished musician and prominent in the musical life of Greater Boston. She is survived by two sons, Roy and Clifton Greene, well-known musicians, a daughter, Ethel Greene Robbins of Framingham, and a daughter-in-law, Edith Noyes Greene, wife of Roy Greene, known throughout the East as a composer and musician of merit.

W. J. PARKER.

Sarah Gordon

Sarah Gordon, widow of the Rev. Solomon Gordon and mother of Philip Gordon, pianist, died suddenly on Friday, Aug. 14, in the Beth David Hospital, New York. Mrs. Gordon is survived by two other sons in addition to Philip. They are Nathan, a lawyer in Montreal, and Max, an actor. Mrs. Gordon was well known among musicians throughout the country as she had accompanied her son on his tours for the past few years.

William Miller

PITTSBURGH, Aug. 22.—William Miller, formerly a leading tenor at the Vienna Imperial Opera, died here of pneumonia recently. Mr. Miller was a native of Pittsburgh and returned here some years ago, devoting his time to choir singing and teaching. He is survived by his widow. WILLIAM E. BINSWANGER.

Niagara Used as Musical Symbol of American Life

CLASS teaching is more inspiring for both teacher and pupil than individual lessons, Leopold Godowsky believes. One can cover a wider range of masterpieces and there is a friendly competitive spirit which leads to better work, he says.



HE one thing in the world to which Leopold Godowsky objects most emphatically is being called a pianist! This seems strange in view of his world-wide reputation as such, but an explanation from Mr. Godowsky himself throws a new light on the matter. A pianist, according to him, is one whose sole medium of expression is the keyboard, one whose instrument is the be-all and end-all of his existence, and the end as well as the means of his artistic expression.

Mr. Godowsky, on the other hand, has a broader concept of art; and, while the piano has served him as an excellent medium, he finds an equal, if not surpassing, satisfaction in composition and travel. Back from the Orient just long enough to complete his "Java" Suite, he is making ready to leave New York once more, this time for a tour of Egypt, Assyria and Palestine. Before departing, however, Mr. Godowsky intends to plan and perhaps work a little on his next suite. This will be an American composition, with skyscrapers and Niagara Falls among the sketches representing life in the United States.

When asked why he had forsaken his former métier of teaching, Mr. Godowsky threw up his hands in horror.

"I consider," he said, "that the years I spent in teaching were an unfortunate choice of my early career. Of course, teaching is a noble profession, but I have found that the results are not in proportion to the time and effort spent. It is so futile to teach where there is no pure gold—like preaching in the wilderness. Great genius is exceedingly scarce, and I have never yet found one supreme talent. It is discouraging to realize that there is not one Chopin or Liszt living today who has created a new art for the piano!"

And so, since the average pupil is in the majority, Mr. Godowsky has always favored class teaching, as it involves a lesser expenditure of the teacher's time and has many advantages accruing to the pupil. A group of pupils will make a greater effort to be intelligent than a single person with no competition, he avers. When Mr. Godowsky was director of the Master School of the Imperial Royal Academy of Vienna he taught only in classes.

Kansas Federated Clubs Start Campaign to Aid Children

JUNCTION CITY, KAN., Aug. 22.—A pioneer work in discovering latent musical talent in Kansas youth is being launched by the Kansas Federation of Women's Clubs. With the assertion that the child with outstanding talent often is neglected, the Federation is initiating a campaign among all the clubs of the State to develop every branch of Kansas music. Each club is urged in a letter from headquarters to sponsor contests and city and county programs and to raise money for a general music fund. The work is under the direction of the

music talent fund committee, of which J. Abbie Clarke Hogan of Junction City is chairman. PAUL J. PIRMAN.

Prague Sees New Polish Ballet

PRAGUE, Aug. 4.—"Pan Twardowski," a new Polish ballet on an old Faust legend current in Cracow during the Middle Ages, was produced here recently at the Czech National Theater. The ballet is in nine scenes. The music by Rozycki is based on folk-themes.

New Home for Music Dedicated in Kansas City, Kan.

KANSAS CITY, KAN., Aug. 22.—The \$150,000 Municipal Memorial Audi-

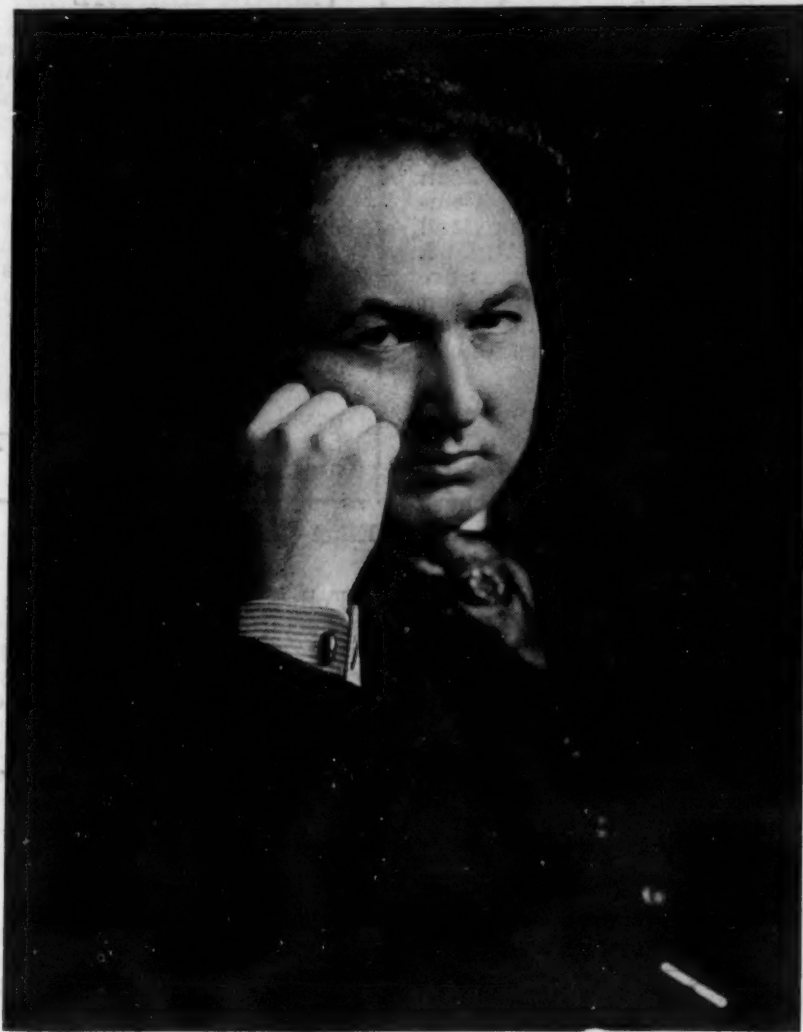


Photo © Matzene

LEOPOLD GODOWSKY

Eminent Pianist, Teacher and Composer, Who Plans to Give His Impressions of Far-off Climes in a Series of Works for His Instrument

"It is more inspiring," he insists, "for the teacher to talk to a group. I had forty in my piano classes, fifteen who played and twenty-five who listened. It was a wonderful master class—the quintessence of piano playing in Europe. The pupils who played received the benefit of criticism from the others. Also, we were able to cover a greater field of compositions when everyone was learning a different work."

"Thus, class teaching is the only means of giving out a large repertoire. Also it is an incentive to the student to distinguish himself. There is a competitive spirit, a feeling of friendly rivalry, that causes a class pupil to put forth a greater effort than a private pupil who has no basis of comparison for his work. There is a certain amount of alertness in classes, while I have always found that private lessons are bound to drag. It is more difficult to go beyond the mere mechanics with a private pupil. For one or the other, self-consciousness stands in the way, whereas aesthetics can prevail in a large class."

Group Work in Writing

"And that leads me to say that I have no use for the conventional type of class

teacher, the horn-rimmed type so academically stiff! Perhaps it was this which caused me to make musicians and artists out of my pupils rather than pianists. I am also in favor of class lessons in the field of composition. The pupil gets a better perspective of his own work. And speaking of composition, I am tempted to confess that my greatest wish is that I had begun earlier to realize the tremendous satisfaction derived from this angle of music as an artistic outlet."

Mr. Godowsky as a composer is quite as delightful as he is in the rôle of pianist, and his "Triakontameron," "Renaissance" and "Waltzermasken," to say nothing of his prolific transcriptions, are features of almost every piano repertoire today.

But the best is yet to come, for this week brings the first three volumes of his new work. Finding the average concert program too stereotyped in its climaxes, with the same Liszt rhapsodies and other old "war horses," Mr. Godowsky has invented an ingenious substitute. Since he is of the opinion that travel is one of the finer arts and also that music can be descriptive, he has put two and two together and, with his usual ability as a *jongleur de mots*, has in-

TURNING from teaching to composition, Mr. Godowsky will embark on "tonal journeys," the fruits of which are to appear in descriptions, written for the piano, of Javanese culture, Chinese temples and the American "melting pot."

vented a synonym for sound journeys, and called his new compositions "phonoramas."

"In order to eliminate the cheap claptrap endings to programs, sending the audience away with a little melodramatic excitement," says Mr. Godowsky, "I am doing a series of travelogues, ranging from Java to jazz. The 'Java' Suite is now complete and will be heard on many programs this fall and winter. Next I shall record my musical impressions of Egypt, Assyria and Palestine, as well as those of several European countries. Then I shall come back to America in May and start on the American suite I have already planned."

The Melting Pot

"This American suite will begin with a polyphonic sketch entitled the 'Melting Pot,' in which early America is shown as a combination of old world elements. There will be a skyscraper movement to denote the energy and power of America and its magnificent aim to reach the skies. A description of Niagara Falls will symbolize the momentum of American life, and there will be included local descriptions involving the Negro rhythms of the South and the Indian color of the West. Such elements as the cowboy and miner will be treated carefully. The final sketch will be my conception of glorified jazz!"

It has been three long years since New York has heard Leopold Godowsky play, and it will be at least two more before he will play here again. It is not because he is giving up his pianistic career. On the other hand, he will give concerts in all parts of the world, some near and familiar, others remote and strange, because he is numbered among those who find it more broadening to absorb the ideas, musical and otherwise, of the entire universe than to stay in one little circle in New York.

"For instance," he says, "a visit to Java is like entering another world or catching a fleeting glimpse of immortality. Musically, it is amazing. One cannot describe it because it is a simple sensation as difficult to explain as color to a blind person. The sonority of the *gamelan* is so weird, spectral, fantastic and bewitching, and the native music is so elusive, vague, shimmering and singular, that on listening to this new world of sound I lost my sense of reality. It is the ecstasy of such moments, possible only through world travel, that makes life full of meaning and raises art to the pedestal of the Golden Age!"

HELEN M. MILLER.

London Choirmaster Urges All Boy Scouts to Join Choirs

SYDENHAM, ENGLAND, Aug. 1.—The recent universal appeal for all choir boys to become boy scouts has been reversed by a choirmaster of London who has issued a similar request that all boy scouts become choir boys.

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